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MUSICAL ENGLAND NUMBER

JANUARY 1911

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THE EDITOR'S CHAT

OUR ENGLISH ISSUE.

When we first decided to publish an English Issue we thoroughly determined to include the British colonies. We had not gone very far before we saw how impossible this was since such an issue would demand a magazine several times the size of *The Etude*. Consequently we were compelled to reserve our attention for the most part to the composers of England. It would have given us very great pleasure to have been enabled to render our journalistic homage to the musicians of Ireland, Wales, Scotland, Canada, Australia, India, New Zealand, South Africa, etc., but this has not been possible. The contemplation of such an issue fills us with a new conception of the immensity of the British Empire.

SCHARWENKA ON "WASTED TIME IN MUSIC STUDY."

The great pedagogue, virtuoso, composer, Xavier Scharwenka (one of the most distinguished and forceful factors in the music of our time), will tell in the next issue of *The Etude* how time is wasted in music study, and indicate some remedies. If you are a teacher you will be making a great mistake if you do not insist upon having every single one of your pupils secure this copy of *The Etude* and read this helpful advice. It will be good to the Boston, Carreco, and Richmond articles, which were so favorably received last year. It will strike right at the core of the trouble, and save you and your pupils hours of time. There is no possible way in which your pupil can invest fifteen cents to better advantage.

LETTERS FROM A FAMOUS TEACHER.

Ms. E. M. BOWMAN, the distinguished teacher and lifelong friend of Dr. William Mason, has just completed a most interesting series of letters called "Letters From a Musician to His Nephew." In these letters Mr. Bowman plays a dual role. In the first place he has pictured all the troubles and vicissitudes of his own youth—a youth of struggle for success. Then he has undertaken to tell you, in the very best kind of a course for a boy situated as he was in his own childhood. To that same boy he writes from the height of his own present experience. Our readers will find every word of this series of interest and value to them. The series will commence in January. Urge your pupils to read every letter. It will help them and help you.

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What a ring there is to that phrase! What truth! What humanity! While we are always seeking to make new acquaintances for *THE ETUDE*, we point with the greatest possible pride to the vast gathering of old friends who have done so much to put *The Etude* where it is. At this New Year season we want to thank all our old friends for helping us build up our work. The best kind of advertising a paper can have is the "word of mouth" praise which brings new friends. We have had some of our old friends write in many ways, and many are satisfied with every musical person I know takes advantage of *The Etude*. Many teachers have had their pupils subscribe for *The Etude* when starting the first term. The teacher knows of the economy *The Etude* encourages and also that when the pupil is fed with the right educational red tests can be accomplished which would be unattainable otherwise. We want our old friends to know that *The Etude* for the present year will live up to the high standard set in previous years and possibly surpass it. It is a very easy matter to convince a music lover or a parent of the value of *THE ETUDE* if our friend realizes that *The Etude* presents articles, advice and ideas from teachers all over the world, whose combined incomes would run into many thousands of dollars.

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THE ETUDE

JANUARY, 1911

VOL. XXIX. No. 1



"Hands Across the Sea."



THE American who, having lived on the European continent for some time, returns to England, is impressed with a singular and delightful feeling of homelikeness. If he is a keen observer he will note that our heritages from Merrie England are by no means limited to our tongue and our plum pudding, but that English manners, English laws, English character and, in a measure, English habits of thought, have become stamped very plainly indeed upon America and the Americans.

No matter how much we admire the great nations of the continent, we cannot help feeling a closer bond to our cousins over the seas, who talk as we do, act as we do and think as we do. England takes a just pride in the treasures which Longfellow, Emerson, Poe, Lowell and Hawthorne have contributed to the English language. Abbey, Sargent and Whistler were more popular in London than in their home country. MacDowell, Buck, Parker, Nevin and other meritorious American composers have been welcomed most heartily in the land of John Bull. It is, then, with no little pride that we offer our readers this English issue.

We have a feeling that English music and English musicians deserve a wider and deeper appreciation in other countries. England has leaped into a new musical significance during the last decade. Strangely enough, many of the composers who have been identified with the new movement in English musical art have been those who have not been so closely associated with university and cathedral life as were many of the older composers. The enthusiastic interest which the English have always shown for good music is just now blossoming forth through the minds of half a dozen men who are undeniably masters.

England has patronized the musicians of other nations with a generosity rarely equaled. Like New York, London pays, and pays well, for its music. But musical activity in London is not representative of the tremendous and fervid popular interest which the innumerable choruses and bands located in all parts of the kingdom indicate. England has always been a music-loving country. She now justly demands recognition as a music-producing country.

Our own early musical legacies from England were perhaps not as advantageous as they might have been—save for the deeply inculcated love for choral singing and choral festivals. Whether Quaker or Puritan, our ancestors from the tight little island were unalterably opposed to music—that is, music separated from hymns and psalms. In fact, if someone had drawn a lurid picture of the nether regions as a musical conservatory and his Satanic Majesty as the Konzertmeister they might not have thought it exaggerated. It took just two centuries for us to crawl out of this musical oblivion. Our own musical awakening has paralleled that of Great Britain. We are earnestly interested in the music our British cousins produce. They have supported us nobly in the preparation of this English issue and we desire to thank not only those whose articles appear in this issue, but also Sir Alexander MacKenzie, Sir Charles Villiers Stanford, Sir Hubert Parry, Granville Bantock, Sir Frederick Bridge and many others for their kindly interest.

Any attempt to discuss the music of the British Colonies in detail would be impossible, owing to lack of space. We desire to extend to all our British friends a hearty greeting.



Another Season



THERE are two times in the year when new pupils come in considerable numbers to the teacher. Although the school year really commences in the fall, the public often decides that the time when the student should commence his work is immediately after the first of the year. Some parents include a course of music lessons as one of the Christmas presents to their children. The teacher should be alive to the business opportunities which this condition brings about. Many teachers send out elaborate announcements at the commencement of the school year in the autumn, but fail to take any notice of the popular idea that another season commences on January 1. Remember, it is better for the teacher to turn away twenty pupils than it is to have one vacant hour. No matter whether you have "more work than you can possibly attend to," advertise for more. This is possibly the best time of the year in which to start a special class. The brisk winter air makes us all ambitious. The opportunity is calling. Are you listening?



Programs: Good and Bad



FOR many years THE ETUDE has been publishing a department known as *Recital Programs*. These programs come to us, one might say, "from everywhere." Many come from over-seas, and not a few of the most excellent ones come from towns which are absolutely unknown to the people who imagine that all the good music of the world centers around the Gewandhaus, the Royal Albert Hall, the Metropolitan Opera House, the Auditorium, the Prinz Regent Theatre, or other great temples of music.

The programs we receive are placed in a box, and when we are ready to make up a department we select a certain number at random and print them. No favoritism is ever shown. We simply take those which are first at hand. The others which are not used are either preserved for future reference or destroyed. This is the only fair way to handle this matter—fair to those who send programs and fair to those who read THE ETUDE. In this department our readers—especially the teachers—can get an idea of the music which other teachers are using.

We consider the department one of great importance. Many of the programs are most excellent; others are less valuable and some show that the teacher is either terribly handicapped in securing the right material or that he has not used good judgment. The arrangement of a program is an art in itself. Great artists spend months in advance of their concert appearances in trying their programs in different ways in order to get the right aural effect, and at the same time secure the printed arrangement which will be likely to impress their audiences.

Possibly the worst programs are the very long ones. We have in mind one of thirty-six separate numbers. Think of it! Not even an audience of the most indulgent parents imaginable could sit through such an ordeal without jeopardizing their tempers. Think of visiting a cooking school and being compelled to eat a thirty-six course dinner of amateur muffins and dilettante pie. Ugh! The teacher will find that it is far better to give many short programs than one interminable one.

ENGLISH PIANISTS AND THE DEVELOPMENT OF PIANO PLAYING IN ENGLAND

By KATHARINE GOODSON

(Katharine Goodson was born in 1872 at Weyford, Herts., at the date of twelve her father was on procuring that the mode several years as a child spent in Great Britain. In 1880 she entered the Royal Academy, where she remained under the instruction of Oscar Reinger from 1880 to 1882, then she went to Vienna and became a pupil of Leschetzky, with whom she remained for four years. Since then she has made extensive tours in England, Germany and Russia, and has married Arthur Davies, a very talented English composer, whose works have been played with great success in England.—Katharine's Note.)

In considering the development of any branch of musical art in England, there are certain elements which have combined so strongly to hinder progress that they cannot be overlooked. The most important of these was undoubtedly the Puritanical movement, which took such a hold that even to-day, while it may be considered in the strict sense to be a thing of the past, one is frequently coming across traces of the old feeling in more or less diluted forms. Music suffered severely under the rigid rule of the consciences of these moral disciplinarians. In the home, "music" was limited to the singing of so-called "sacred" melodies, hymns and chants; the wish to go to a concert was a promulgation of the Evil One, all such tendencies were things to be nipped in the bud. This must certainly have been a discouraging time for that section of the heathen population who felt the spirit of music stirring within them, especially for that section who proposed to earn their bread and butter with the aid of the Muse.

It will be readily understood that under such a régime there could hardly be anything further from parents' thoughts than that any child of theirs should be allowed to develop any musical inclinations, much less adopt music as a profession. And this brings us to what was another serious hindrance to progress, namely, the hopeless disrepute into which the musical profession fell. Musicians and actors were classed with vagabonds, indeed, the tradition in the kitchen was quite a superior person. It is a little known fact, and one hardly to be believed, that there is an Act still in existence (passed, I believe, in the reign of Charles II, and which has never been repealed) degrading "all vagabonds, actors and musicians" from serving on any public body; this came under notice only a short time ago, when a member of the dramatic profession, wishing to escape the trouble of serving on a "Grand Jury," claimed exemption on these grounds, and the same what surprised judge had to assent to his demand. How long England will continue to class its musicians with its vagabonds, it is difficult to say. We are a conservative country!

Lord Chesterfield's dictum in his letters to his son, who wrote to his father that he wished to "learn to play the fiddle," is well-known: He held it to be inconsistent with the profession of a gentleman.

MUSICAL DIFFICULTIES IN ENGLAND.

I think I have said sufficient to show that there were considerable difficulties in the way of a natural straightforward development of music in England, such as there was in Russia, France and Germany, and these hindrances doubtless affected the country on which I am writing to some extent. Happily, they are now things of the past. Coming to the actual history of the development of piano playing in England, we need start about the year 1750, in certain Miss Marianne Davies, whose sister Cecilia was a well-known singer of the day, achieved distinction as a performer on the piano and harpsichord. It is amusing, however, to note that the train-ferry's or affections from these instruments to the harmonica (musical glasses), on which she met with such success in conjunction with her sister

that they gave concerts in Paris, Italy and Vienna. Indeed, in the latter city Metastasio and Haase were an ode especially for them. This lady, therefore, can hardly be considered as an epoch-making pianist.

It was, indeed, only about this time that the harpsichord makers were seriously trying their hands at piano-making, so the history of pianoforte playing in England can scarcely be said to have commenced.



Up to about the year 1880 English pianists who were well-known on the concert platform may be said to have been divided into two classes: (1) Those who were virtuosos pure and simple, as distillers from teachers; (2) Those who were settled in London as teachers, but who were nevertheless frequently before the public as performers at the principal concerts in London and the bigger provincial cities.

JOHN FIELD

Of the first class, the two names that stand out are John Field and Arabella Goddard.

The light of Field as a pianist has been practically extinguished, all that remains of him being a few nocturnes of Field, the composer. It was, however, as a public performer that he made his success, and it was only after several years that his "Nocturnes," played by himself, excited so much admiration in Vienna and other cities. His was certainly a case of not being a "prophet in his own country." A favorite pupil of Clementi, he was nevertheless a poor assistant in a music shop who were trossers as short as his face was long; it was not till Clementi himself took him to Paris that he obtained any considerable notice, particularly for his playing of Bach's Preludes and Fugues. He

gave many concerts in Germany, Belgium, Switzerland and Italy, but it was in Russia that he was especially successful, meeting with such great appreciation that he settled down in St. Petersburg for some years. Only after continued successes on the Continent did he return to England to play at the Philharmonic Concerts, and to receive the appreciation which had long been his due.

ARABELLA GODDARD.

Arabella Goddard was born in 1838,* a year after Field died in Moscow. Her first appearance was in 1853 at a concert of the "Quartet Association." She made the somewhat remarkable choice of Beethoven's Sonata in B Flat, Op. 106 for her debut, and what was also rather unusual at that time, played it from memory. It is supposed to have been the first performance of this work in England. Her playing made a very great impression, and she may be said to have created quite a furor. Her fame spread rapidly, and in 1855 she played at the Gewandhaus Concerts in Leipzig. She traveled much in Germany and Italy, receiving very favorable criticisms, especially in Germany. In 1857 and 1858 she gave concerts in which she played all the later Sonatas of Beethoven, from Op. 101 to Op. 111, which, at that time, were unknown to the greater part of her audiences. From 1856 she made a long tour through America, Australia and India; she was heard several times in America, but it seems doubtful whether she gave any series of concerts in Australia or India. Such a thing would indeed hardly have been possible in Australia in those comparatively early days, certainly early days as far as music was concerned; even at the present time there is not very much scope in India to encourage the greater virtuosi to visit that country, although in such big cities as Calcutta there is doubtless a good deal of good music to be heard!

We now come to the second section of pianists to be mentioned; many of them considered very fine pianists in their day, but whose names have been given over more to teaching than to the roving life of a performer, and whose occupations kept them for the most part in or near London, or the principal cities in England, where, however, they constantly appeared on the concert platform.

First may be mentioned Cipriani Potter (1792-1871) an eminent artist, who was the first to introduce the Concertos in C minor and G major of Beethoven to the English public at the Philharmonic Concerts, and who was selected as the first Principal of the Royal Academy of Music, which post he retained for several years.

WILLIAM STERNDALE BENNETT.

To Charles Nante (1784-1877), a name practically unknown to-day, belongs the distinction of being the first to give a public performance of Beethoven's E Flat Concerto in 1819. William Stenard Bennett, whose compositions, mostly in a Mendelssohnian vein, were formerly so highly thought of, even to the point of eliciting a somewhat panegyrical article from Robert Schumann in his "Neue Zeitschrift für Musik," was also very highly esteemed as a pianist of great facility. From all accounts, his playing would appear to have been very much like his compositions, that is to say, very clever and highly finished, but lacking in intensity and color. He was, however, an artist of very great distinction, and followed Cipriani Potter as Principal of the Royal Academy of Music. His misfortune was that, during his first performance of Beethoven's E Flat, he came very strongly under the influence of Mendelssohn, an influence which he never lost.

Two more names which may be mentioned here are Brinley Richards and Sidney Smith. The former, though he played in a high position in London as a pianist, is only known to the present generation as the composer of "God Bless the Prince of Wales," which at one time was only second in popularity to the national anthem. The latter was a pupil of Moscheles and Phély, and besides being a very talented player of a somewhat faded sort, an endless piece of that kind which combine the maximum of brilliancy with the minimum of difficulty. He was essentially the pianist-teacher and composer for the drawing-room young lady of the time, and as such, though a man of such natural talent, is hardly worthy of consideration.

* According to Greville's biography and that of the Duchess, Arabella Goddard was born 1836. This date (1838) is given by Rosenham and Baker.—EDITOR.



ENGLISH COMPOSERS OF TO-DAY

By ERNEST NEWMAN.

[Ernest Newman, probably the most distinguished living English writer upon musical subjects, was born in Liverpool, 30 October 28, 1869. Sir Newman is the author of many extremely interesting and critically useful books, including "Gluck and the Opera," "A Study of Wagner," "Wagner—Dresden Studies," "Elgar," "Franz Wolf," "Ed. Strauss," "Elgar, as seen in the musical critic of the "Birmingham Daily Post."—BIRMINGHAM NOTE.]

ENGLISH musical life is still far behind that of the Continent in fulness and variety, but it is becoming richer every year. There is more and better music composed, we have more good orchestras, criticism is improving in knowledge and literary quality, and the music-loving public is growing. Our situation



SIR EDWARD ELGAR.

[Queen's Most Excellent Majesty.]

is unsatisfactory enough in some respects, but in the whole we may congratulate ourselves on being in the flood of the incoming tide. One sign of our progress is that, already we have three distinct strains, as it were, of composers. There is the older group, chiefly represented by Parry, MacKenzie and Stanford; a middle group, Elgar, Bantock and Delius; and the younger group, composed of a number of eager and clever men, only a few of whose names can be mentioned here. These distinctions are roughly valid, though, of course, there are men here and there who cannot be placed in any of these three categories.

The older school does not command the respect and the influence it once did, partly because its own work has mostly not been of a character that could live, partly because Elgar's "Gerontius" set us all a higher standard for English music, and made us much more critical of all that had gone before or that came after. For the first time in our later history an English work had created a deep impression abroad. We did not value "Gerontius" any the more, of course, on that account; we admired it because it moved us; but it certainly made us value Elgar more. He had made an end of the patronising toleration with which the Continent used to regard English music. "Gerontius" however (1900), though it had the more dramatic success, was not the work that really marked the birth of the new order of things. It was Elgar's "Enigma" Variations (1899) that first showed the possibilities of English music. Here we had a fresher invention and a finer technique than anything we had been used to from such of our composers as had cultivated orchestral writing; while in "Gerontius" the whole framework of the older oratorio was shattered. The sway of Handel and Mendelssohn was broken—the extent of that sway can be appreciated only by those who

know the interminable sequence of imitative oratorios that had been poured out by Englishmen during the previous half-century.

A NEW FACTOR IN ENGLISH MUSIC.

In "Gerontius" the poetic subject had emotional unity and a vital relation to the deeper experiences of every one of us, instead of being a seasons-and-pastor compilation from the Bible, the old oratorio form, with its set numbers, its routine, by one more continuous; and the music spoke to us with striking personal sincerity and power. Of necessity these two works not only gave us a new standard for the future, but made us more critical of the past. Their quick acceptance and enormous popularity showed that Elgar had found voice for something that was unconsciously stirring in the general public. We had respected our older men as solid musicians and thoroughly conscientious practitioners, but we had rarely warmed to them. I am, of course, sketching the development in very rapid and general strokes; space does not permit of a more detailed survey.

After 1900, as I have said, even the general public applied unconsciously a severer critical standard to English music. One result of this has been that the older school has steadily declined in public favour. Their works are occasionally given, on grounds more or less plain, at the big Festivals, but on the whole they have passed from the larger public to that of the choral societies in the smaller towns. There can be no doubt that critical justice has been done to them. Sir Hubert Parry still commands the respect of every right-minded musician in England, but rather for his scholarly histories and biographies than for his own contributions as a composer. He had everything a musician should have except imagination. Here and there he does indeed rise to great heights; there are passages in "Job" and "Judith" that thrill us to-day with their power and beauty. But on the whole his volume is far in excess of his imagination. His brain is stocked with the finest culture of the ages; he invariably thinks on the loftiest ethical and philosophical plane. But when he comes to translate these noble feelings into his spirit into music he is mostly dull; there are all the materials for a good fire except the flint.

Sir Alexander MacKenzie at his best was more interesting. There are some fine pages in his early oratorio "The Rose of Sharon," and several really great pages in "The Dream of Imbal." But MacKenzie has probably not realized all the good music there was in him; absorption in his official duties at the Royal Academy of Music has been hard for him as a composer. For some years he has been scarcely heard of in our larger musical centres. He broke his long silence with a new cantata, "The Sun-god's Return," at the Cardiff Festival of a few months ago, but the work was not a success among musicians. Its moods and idioms were modern for MacKenzie, but antiquated when it owed at from the height to which Elgar, Bantock and Delius have led us.

Sir Charles Stanford, again, has mostly failed to keep his old ground or win much new. His choral works are never heard now, except "The Revenge," which is occasionally given by the smaller concert societies. In recent years, however, Stanford (1890) has had two Festival performances under the composer, but I do not know that it has established itself anywhere else. He is a versatile composer, able to write pretty well in many styles, but without the power of creating a convincing style of his own. He is best, perhaps, when surely Irish, his one per-

manent success is his opera, "Shamus O'Brien," which is, indeed, rarely performed—never, as a matter of fact, in the provinces—but is still admired by those who know it.

Dr Cowen's is another receptive and assimilative rather than creative mind. He conquered a large public with some of his drawings-room ballads, but his larger works have failed to impress themselves permanently on our musical life. His latest work, "The Veil," is a fair epitome of his talent. It is almost always clever, and sometimes very convincing in its expression, but uneven and insufficiently personal. These four gentlemen may, without offence, be called the old school. I must reiterate that I am surveying them very summarily. Were I dealing with their work in closer detail I should have much to praise. Here I am merely showing their place in a broad historical development.

Elgar is still the central figure of English musical life. The two oratorios of his that followed "Gerontius"—"The Apostles" and "The Kingdom"—did not win the popular success of the former. In spite of their containing much splendid music, no doubt the literary as well as the musical taste of our audiences has changed, and Wilfrid Mallett no longer have the old fascination for them. But Elgar completely rekindled himself with his symphony, which is universally admired over here, not I may say, in any degree because we are anxious to be able to claim a great symphonist for England, but because we genuinely like the work. Once more we are able to understand why the earlier men failed to impress themselves so deeply on our musical life, in spite of the authority they had in virtue of their important official positions. The public was ready enough to be lulled when a man came along with something vital and human to say. Elgar's latest work, the violin concerto, was performed in November.

THE WORK OF GRANVILLE BANTOCK.

NEXT to Elgar, Granville Bantock commands the large following in England at present. A prolific composer, he had for years been turning out a mass of work which, to people with a critical sense, had sunk, usually the real thing in it. Nothing of his, however, became widely popular, not even his fine "Venezia" variations for orchestra, until, in 1902, the first part of his big setting of "Omair Khayyam" was produced at Birmingham (Parts II and III, completing the work, have been brought out since). With "Omair" he has scored an undoubted success. The legend has grown up that he is an "Oriental" composer. The truth simply is that



SIR ALEXANDER CAMPBELL MACKENZIE.

[Principal of the Royal Academy of Music.]

his imagination is peculiarly quick to catch fire from the poetry and philosophy of the East. He does not are Oriental idioms, now and then in "Omair" he has used an Oriental tune for a special effect of local colour, on the "Oriental" pages of the work, but he is counted on the fingers of one hand. Bantock's musical sympathies are not at all religious, and he has sharply wrested English music out of the sacred into which it has fallen.

Here again his success shows that he had anticipated the unconscious desires of the public. Besides

"Omar," he has written some beautiful settings of Supplio's fragments for contralto and orchestra, and of the Ghazals of Hafiz for baritone and orchestra, and a remarkable "Supplio Poem" for cello and orchestra. His style is rich in feeling and sensitive to nuance, with a curious blend of sensuousness and spirituality. In this way he is very like the Omar whose poem he has set so splendidly. He has brought quite a new beauty and a new spirit into English music. He can be very poignant in a single bar, and he can build up colossal chord and orchestral effects. His technique is consummate. As he grows older his sympathies are broadening. Greece now counts as much with him as the further East, while his exclusively sympathetic and intelligent orchestration of some Elrababian melodies ("Old English Suite") shows the appeal this very un-Oriental music has for him.

We claim Frederick Delius as an Englishman on the ground that he was born in our country of a family long settled here. But he lives abroad and has made most of his reputation abroad. Musicians here prize him highly, but the general public knows little of him. He is a solitary type, hard to classify, and speaking so personal a language that one can understand the average audience better than he can. His music is a music that requires frequent performances if it is to become popular, and unfortunately our timorous concert societies perform them rarely. Mr. Thomas Beecham, however, has worked hard for him. Delius's music is especially his choral—presents difficulties that can only be overcome by constant rehearsal, which is one reason for the few performances he gets. But his "Sea-Drift" has made a profound impression where it has been given, and one can hardly doubt that his day will come.

THE YOUNGER MEN.

The next most important figure is Joseph Holbrooke, a very gifted young composer, who, for some reason or other, is not keeping his place before the public. He is some years ago. His most recent large work, an opera, "Dylan," has been published too recently for me to be able to study it for the purpose of this article. When he was very young he wrote a number of symphonic poems that contained deeply expressive music, and he has since made up with a first class work, but they were a trifle loose in form. His is a thoroughly musical intelligence, perhaps too exclusively so. He can write charmingly in the smaller forms and with great power in the larger ones. His setting of "The Song of the Bell" is a remarkable piece of work. Perhaps his habit of paying difficulty on difficulty stands in his way with the average concert-giver. Like Delius, his imagination is wholly his own. He had at one time a strong leaning to the bizarre and gruesome, but may be losing that now.

Other names crowd upon one's pen, including Cole-rider-Taylor, Hamish MacCunn and Edward Greaves. None of Walford Davies's latest work has impressed itself on the public as "Everyman" did, though his "Noble Nations" contained some fine music and showed a decided widening of his sympathies. When he develops a consistent style of his own he will expect something great from him, for he is a musician of more than ordinary gifts. Vaughan Williams is another young composer who has not as yet done any one work that is striking throughout, but from whom everyone expects something. He is a serious and brooding imagination of the kind that probably makes itself slowly. Cyril Scott has reached a wide public with his charming songs and piano pieces, but the great bulk of his larger work has never been performed. A rounded estimate of him is therefore impossible. He is called an imitator of Debussy, and this is true. He has called that he had developed his supposedly Debussyan style before he had heard anything of this composer. He is a delicate and sometimes subtle thinker and a fastidious workman. One wishes one could hear more of him.

Hamilton Harty is a young Irishman who is rapidly making a name. He has the sense never to attempt anything greatly beyond his powers, so that he makes no mistakes, and strikes a new soundness of balance in each work he produces. He has undesirable imagination. Mr. Haverhill Brian is another young man of decided promise. His setting of "By the Waters of Babylon" is an expressive piece of work. Dr. Frederick C. Mello-od, of exquisite taste and feeling, has composed some of the finest songs of our time. His Teutonic settings are particularly poetical. Dr. Ernest Walker (the author of the "History of Music in England") has in his little time made a composer. His songs, like "Hymn to Dionysus" and his setting of Keats's "Ode to a Nightingale" (except a poetical imagination, a rich

faculty of musical invention and a highly developed sense of form. A score of other names might be mentioned, but I must restrict myself to three—Dr. Ernest Bryon, Mr. Norman O'Neill and Mr. Hubert Bath. Altogether, we can congratulate ourselves on the number and quality of our younger men.

IS TECHNIQUE STRANGLING BEAUTY?

(From an English Point of View.)

BY S. COLLEIDGE-TAYLOR.

"You English musicians always seem to be thinking. Why do you not sometimes feel also?"

So remarked a Spaniard after having heard a perfectly splendid specimen of the modern English school of composition, and both statement and question seem to the writer to be very pertinent.

There appears to be a most desperate craving for technical dexterity in music, and all other sides of the art are left woefully left to take care of themselves. Simplicity, the greatest proof of real strength, is for the time being, at all events, in hiding, ashamed and afraid.

GENIUS IN ORCHESTRATION.

Undoubtedly the most striding thing about the work of the men of the younger school (and I refer throughout to this new and younger school) is the wonderful ability, one may say, genius, in orchestration.

For the young composer to have a complete mastery of that most complicated machine in the world—the orchestra, is the rule and not the exception, and the once weakest spot in the equipment of the English composer is now the strongest.

It is now the fashion in the London musical smart set to decry Tachikovsky, but this extraordinary improvement in English orchestral writing is distinctly traceable to the influence of that great man—at any rate, it commenced immediately after the advent of the Symphonie Patriotique, which work was, until quite recently, far more often heard than any of the composer's other compositions.

Most British composers of fifteen or twenty years ago were content to use an organ-pedal-like basis in the orchestra, and the majority of the scores were drab and colorless things.

THE INFLUENCE OF CHURCH MUSIC.

This cannot be wondered at, perhaps, considering that so many writers held church appointments, for church music in England is a tremendous influence on all music in England; and unlike other countries, there has never been any real operative hold, until recently, to counteract it.

But even then, it is strange that nothing much happened to technical technique until the time I have mentioned, for there were hundreds of beautiful modern French scores in existence, not to speak of those of Wagner himself. The explanation may be in the fact that Wagner's scores were all more modern and the French mostly clerical and suites, so the type may have been considered foreign and operatic, and therefore not exactly suitable material from which the English composer could get hints for this particular kind of work. There may have been some truth in the supposition. There may be that as it may, miserably rigid harmonies—even more rigid and monotonous bass parts and orchestration without life or meaning were often the hall-marks of the English school of some years ago, and have come to be that as it may, and by magic, and we all this has been blown away at a stroke. One of the most extraordinary things imaginable!

With the wonderful advance in general technique and orchestral writing there seems to have come a deliberate stamping out of everything melodically beautiful, and so often there is an utter absence of charm.

TUNELESS MUSIC.

Not only is much of the music of the younger English school devoid of what is commonly called "tune," but in nine cases out of ten there seems to be no melodic outline. Chaotic design, hush, meaningless harmonies, an almost overwhelming complexity, together with a brilliant and almost to form, and the result is a music of the present-day work. And it is this brilliant orchestration, combined with an apparent want of melodic invention, warmth and real charm, that is so astounding a feature. Complexity is not necessarily a sign of great strength; on the contrary, it often denotes weakness.

It is very easy to call the slow movement of the New World Symphony of Dvorak (a composer, by the way,

shamefully neglected in London) "a commonplace human tune," but how many composers who are adept at combining twelve or more "melodies" could write anything half so poetic, half so beautiful or half so moving? How many of their melodies would stand the test of being heard alone, out in the sunlight—as it were—only a few simple harmonies to support it? For few recent composers really could write as though many of them actually. It seems as if the composers would wish to be classed with the Flying Dutchman in his endeavors to "go one better" than the last, somehow or other. No more copies much of the music of the period remains one of the automobile and the airship. It is daring, clever, complex and utterly mechanical.

MUSIC FROM THE HEART.

The question is, Should an imaginative Art follow such fancies? Should it not rather come from the heart as well as the brain?

Of course, a fine technical equipment is a very desirable thing, and nothing of worth can be accomplished without it; but should "What do you think of my cleverness?" be stamped so aggressively over nearly every score that we hear?

The lack of human passion in English music may be (personally I think it) merely transitory. It is being pushed aside only while the big technical Dreadnought is in its most engrossing stage of development. Soon will be building up a new kind of love again (when the turmoil is hushed somewhat) give the world a few tender and personal touches amid the strife which will "make us feel again!"

And my Spanish friend will be happy once more!

AT THE STUDIO DOOR.

BY S. KID SPENCER.

A MISTAKE in playing is like an incurable disease. There is no remedy whatever except to prevent its occurrence. Even after correction not only the spot where it happened, but also the piece as a whole, should be practiced and played until for several successive performances the mistake does not recur. This does not mean that out of a hundred attempts a mistake will happen a dozen or so, scattered throughout, are right and all the others wrong, but that several correct performances in succession, without a single relapse. If the standard set is three performances, and only the first two are right, an entirely fresh attempt must be made. Once a mistake is made, it is as irreparable as the events of yesterday or the day before, and there is nothing to be done except to prevent its re-occurrence. If a pupil is being prepared for a fine public performance, it is not at all too exacting to require him to play up to standard at three may go at one person, unless the success is repeatedly maintained, there will be great danger of an unsatisfactory appearance in public without

The fifth finger on some hands naturally tilts outwardly. In such cases this cannot be overcome. The ideal position is when the third and fourth joints are always at right angles to the keys when viewed from all directions. A sideways slope may be corrected, but the place never returns to its original position towards the middle of the piece, and then every

Words from the middle of a sentence often make rank nonsense, but that is not so when you consider them with what precedes and what follows. And so, the harmonies or effects in many pieces. In isolated spots, will often cause one to stop or rectify. But take even a bewildered way if they are played correctly. But take even a bewildered way if they are played correctly. But take even a bewildered way if they are played correctly. But take even a bewildered way if they are played correctly.

The most common form in which music is written consists of three parts, or sections. The first and second are different, but the third is an exact and appropriate repetition of the first. Where the bar, it is almost always necessary to make a double clef, it should be gradual, as all the words any two adjoining beats, but the resumption of the original tempo should be made immediately the third part commences, with nothing like a graduation.

THE INFLUENCE OF ORATORIO UPON ENGLISH MUSIC

By FREDERICK CORDER

Eminent English Composer, Critic and Teacher; Professor of Composition at the Royal Academy of Music.

STAY, impetuous and hasty reader, stay! Do not shy like a startled gazelle at the alarming title of my article, but sit right down, right here, right now (as you phrase it in your own mother-tongue), and listen to one who, whatever his faults, has never yet been accused of being a bore. What do you say? You don't like much stock in Oratorio, anyhow? No more do I; but that has nothing to do with it. In fact, I had never given much conscious consideration to the subject before the Editor of THE ETUDE asked me to turn the search-light of my intellect upon it, but I did not take long to find out that there was a good deal in it (or so it, don't you say?).

I dislike vague theorizing and general statements. Let us see what are our materials for arguing upon. First, what has been the state of English music during the past hundred years? Secondly, what have been the Oratorios before the public during that period? Thirdly, how have the latter influenced the former?

To save time I shall ask you to grant (what has been conclusively shown by many writers) that English music between 1810 and 1875 failed to hold its own—was behind the times and only existed as a pale shadow of German music. Then, that from about 1875 to the present day it has grown in power and individuality until it bids fair now to become a dominant figure in the world of art. You will be less willing to grant my second contention than my first, but as the proof is simple I proceed to give it.

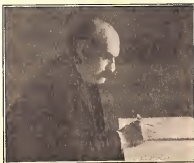
LIST OF ENGLISH COMPOSERS WORKING BETWEEN 1810 AND 1875.

Charles Wesley	1737-1834
Samuel Wesley	1765-1837
William Croft	1727-1807
Thomas Attwood	1765-1838
George Smart	1776-1867
Henry R. Bishop	1786-1855
William Horsley	1774-1858
John Barnett	1802-1859
Michael W. Balfe	1808-1870
William V. Wallace	1814-1865
Sterne Bennett	1816-1875
George A. MacFarren	1813-1887
Arthur S. Sullivan	1842-1900
Arthur Goring Thomas	1851-1892
F. H. Cowen	1852
F. Corder	1852
Alexander C. Mackenzie	1847
Chas. H. H. Parry	1848
Chas. V. Stanford	1852
Edward Elgar	1857
Edward Germain	1862
Granville Bantock	1868

And after him a host of brilliant young men who are still with their fame to make. If this list be carefully scanned by any one with a knowledge of the composers and their works, it becomes at once apparent that the first eight names have left little trace upon the sands of time, and that the small fame of Bennett and MacFarren is rapidly fading. With Sullivan and Goring Thomas we come into touch with live music, while the remaining names are connected not because their owners are yet alive—with quite another class of work from that of the earlier generation.

A list of composers is not sufficient to indicate the state of music during a given period, though it goes some way toward it. What was the public like, what were its tastes and how did these change? In 1810 gentlemen spent their evenings in the parlors of taverns, singing glees and catches, mostly of a most undesirable sort; but this form of amusement was extinct by 1850. The middle young men then became addicted to the flute and the more energetic to the cor Anglais or the french horn, while their sisters tinkled feebly on the

lute. Throughout the century until about 1880 there was a steady growth of church choirs and secular choral societies, to which an immense impetus was given by the far-sighted policy of the great firm of Novello in supplying choral music of all sorts at an exceedingly low price. Not only Oratorio but a new class of music—the secular Cantata—was fostered by this act and it must be borne in mind. The University Extension scheme caused a curious "boom" in music, this proving an agreeable and easy subject for examiners, especially of the female sex. Many rival schemes of musical examinations followed, including competitive choral "Festivals," the net result of which was to raise the standard of vocal and instrumental music throughout the country.



FREDERICK CORDER.

MODERN INFLUENCES

We must not blink our eyes to the fact that the last thirty years have brought great changes in the social habits of our people; that lawn tennis, cycling, bridge and golf have taken up most of the choral societies in the south of England, and played havoc with the interest formerly taken in concerts. But this hardly comes into our present purview, and we only notice it in passing.

Let us now examine the second set of facts—those relating to the production of oratorio in England—and then endeavor to trace the connection between the two.

It must never be forgotten that England, like America, is at heart a puritan country. The influence of the Reformation has only of late years seemed on the wane, and it is doubtful if it will ever lose its power over the minds of the more earnest among us. In music, such as theatre and music-halls, there has always been, and possibly always will be, a huge section of our population that shrinks from laughter and frivolity. A century ago, when life was on a simpler scale, this fact was more noticeable than it is now. Mere secular concerns—performances of miscellaneous vocal and instrumental music—were shunned by the serious; public caterers therefore naturally exploited the few forms of entertainment which appealed to the worthy puritans (of whom the majority had more to spend, but thought it shame to spend it on "vanities").

Of these forms of entertainment we may pass by lectures and similar functions and consider only the oratorio. Oratorios had originally been simply operas written upon sacred subjects, but by the time of Handel had become to some extent a separate form.

OPERA IN THE CONCERT-HALL

The line of separation has always been a very faint one. There are oratorios of Handel, such as *Heracles* and *The Triumph of Time and Truth*, which are wholly secular in subject, and there are operas, such as *The Queen of Sheba* and *Samson and Delilah*, the plots of which are scriptural, but the real difference between the two kinds of work has been in the method of their presentation. The presence or absence of theatrical adjuncts made all the difference to the person-minded, whose mental attitude, one must confess, has not always been either definite or consistent. Thus I have seen in the concert-hall of a country town a throng of worldly middle-class burghers (female to the man) witnessing a "freak in costume" of Gounod's opera of *Faust* and Macdonald's *Carrollian Contrabasso*—either of them very edifying apart from their music—but in the same town a good performance of *The Messiah* was but very sparsely attended because it was given in the theatre. Still, so it is; the oratorio, when all is said, is regarded by English people as something verging on the religious service and therefore a thing to be supported as you grow tired of it.

Naturally, therefore, composers felt it their duty to supply what seemed to be a national demand, and—with the exception of Goring Thomas (who died young), German (who only writes comic operas) and myself (who write nothing)—all the men in the above list have endeavored, with quite extraordinary ill-success, to produce oratorios. Naturally, also, the great rival of Novello, which practically monopolizes the publication of choral music, has urged every composer who has entered into business relations with them to labor in this field, in the hope that they may find a successor to Handel and Mendelssohn. He has not yet appeared.

After about a century of enormous popularity Handel's oratorios became whitened down to three or four, *The Messiah*, *Judas Macabreus*, *Israel in Egypt* and *Acta and Galatia* (which of course is not an oratorio at all), and Haydn's *Creation* and *Seasons* claimed a rightful share of public esteem. That Mendelssohn should have been able, with his *Elijah*, *St. Paul* and *Hyperion of Praise*, to force his way into public favor against such rivalry speaks highly for the strength of his genius. Such strength did not appertain to the English composers on the first half of my list; I can hardly venture to say that it appertains to any. It is hardly decent for a musician to appraise the works of his colleagues, and Parry's *Judith*, MacKenzie's *Rose of Sharon* and Elgar's *Gerusalem* have no more ardent admirer than myself, but it would be idle to assert that either of these works has taken a place in the English heart alongside of the works above named.

ABORTIVE EFFORTS.

If we now turn from the contemplation of first-class work, modern and ancient, to the vast quantities of work which we hesitate to place in the front rank, how do we fare? The list of the oratorios of Spohr, Costa and other foreigners, let us make a short list:

Sterne Bennett	.....	Woman of Samaria
Dr. Basfield	.....	Israel Restored
H. R. Bishop	.....	The Seventh Day
J. F. Bridge	.....	Denial
J. C. Bridge	.....	Mount Moriah
Cowen	.....	Ruth
Croft	.....	Palentine
MacFarren	.....	St. John the Baptist
"	.....	The Resurrection
"	.....	David
"	.....	Joseph
Dr. J. Naylor	.....	Jerusalem
J. H. Parry	.....	Newborn Christ
H. H. Pearson	.....	Jerusalem
Dr. F. J. Sawyer	.....	The Light of the East
Chas. V. Stanford	.....	Three Holy Children
A. S. Sullivan	.....	The Light of the World

Did you ever hear one of these works? Did you ever want to? They—and hundreds of similar specimens called cantatas—were written, not so much in response to a real or fancied demand on the part of the public as in compliance with that wretched, fatal habit of musicians, to do what great men have done before them. I need not deny that the existence of Festivals, Choral Societies and a spirited firm of publishers have exercised a strong influence in turning toward oratorio the thoughts of men who might otherwise have done original work.

But, in common with all good things, local musical examinations are fickle things. One of these ailments is "the absurd attempt which," says the *Musical Herald*, "is being made to discredit several new colleges of music on general grounds. If they do good work they will grow. The disinterested musical observer wishes success to good musical work under whatever name it is done." Let the tree be known by its fruits, remembering that all fruits are not necessarily sour because not grown in our own little garden. We have already alluded to the danger of what has been termed "the personal equation of the examiner," a danger only likely to occur in institutions imagining themselves to be superior to public criticism or control. A more serious danger is the employment by unscrupulous persons of local certificates as qualifications for licensing, although perfectly aware that only the diplomas of the English musical examining bodies are so intended to qualify. Lastly, it must ever be remembered that, as Sir Joshua Fitz says, "Success in examinations should not be regarded as an end, but as a means toward the higher end of real culture, self-knowledge and thoughtfulness." Sir Hubert Parry, the esteemed Principal of the Royal College of Music, goes further. He declares that "the examination you have passed is the attainment of a point of vantage. To stop short at your point of vantage is to make it hardly worth while to have got there." Fortunately for the musical welfare of the old country, the best and the brightest of our students are fully realizing the force of these remarks. And by that very realization are they not contributing not only a further demonstration of the fact that music in England has profited from local musical examinations in the past, but a certain proof that she is doing so in the present. From which we may safely argue that she will continue to do so in the immediate future.

ENGLAND'S HOSPITALITY TO FOREIGN MUSICIANS.

Since the days of John Dunstable England has welcomed the musicians and artists of all nations with a generosity and a hospitality which has made that country a place of vision and creative life for all the world. For the great musicians who have decided the Englishman's lack of music, very few are those who have not sought English approval.

It is a well-known fact that Handel became an English citizen in his later years. Many other foreign artists have done the same, and the list of those who have made English music life as was Handel, Mendelssohn, Liszt, Clementi, Moscheles, Haydn, Grieg, Weber, Max Bruch, Gounod, Tosti (now Sir Paolo Tosti), Sir Julius Benedict, Sir Michael Costa, Rubinstein, Dr. Hans Richter, Friedrich Niecks, Sir August Mann, Knudsgaard, Sauter, Garcia, and a long list of famous men and women can be made in a twinkling. England has also been kind to American singers, composers and virtuosos. Mr. David Bispham, Miss Emma Thursby, Miss Belle Cole, Miss Eames, Mrs. Antoinette Scher, Mrs. Adeline Pathe, Pauline, Schelling, Mrs. Bloomfield-Ziesler, Mrs. Lillian Blauvelt, John Philip Sousa, Maud Powell, H. W. Parker, E. Nevin, E. MacDowell, and many others have many admirers in Great Britain, and in some cases some of the performers mentioned drew far larger audiences in London than they could in the United States.

THE WORSHIPFUL COMPANY OF MUSICIANS.

ONE of the most unique musical organizations of the world is that known as the "Worshipful Company of Musicians," of London. No one knows just when this association was first organized, but it is known that the first royal charter was granted in 1469 (two hundred and sixteen years before the birth of Bach). The organization is, however, much older, and dates from the time of the minstrels. This fraternity was one of the most ancient of the medieval guilds of London, founded to provide the people of London with music. It was also privileged to license persons "to practice or teach the arts, mysteries or occupations of music and dancing for lucre, or gain, within the city of London, or liberties thereof." The company now makes itself educationally thorough by founding scholarships, giving medals to deserving students and holding competitions. One composition owned by the company made a profit of 866 pounds sterling. One of the members of the company is Mr. Andrew Carnegie.

MUSICAL WOMEN OF ENGLAND

ONE of the very first female professional performers upon the violin was MRS. SAFAH OTTEY, who was born about 1695, or ten years after the birth of Bach and Handel. Mrs. Ottey was a versatile musician, and also played upon the harpsichord and the lute-violy. We Mrs. Ottey was undoubtedly one of the first professional female musicians, this, of course, does not imply that music was not a common accomplishment among women of culture and position in the Kingdom. Queen Elizabeth and Queen Mary were both accomplished amateur musicians in their time. In England, the English women composers have produced music which has had wide admiration, and in some instances great popular success.

Conservative in regard to the higher education of women, the road of the English girl in the past who had big musical aspirations was long, and by no means a sure one. It was not an English woman permitted to take a degree. Mrs. Doc was MISS ANN PATTERSON. This is in itself an Irish ball, since Miss Patterson was born in Lurgan, Ireland, in 1808, and took her degree from the Royal University of Ireland in 1859. Dr. Patterson has contributed many articles to *The Etude*.

The interest in music taken by Queen Victoria and by Queen Alexandra has done much to encourage the musical women of England. In securing the information for the following we have been confronted with the time-old diffidence of the members of the gentler sex in revealing the state secrets pertaining to the dates of their births. It could be a difficult and delicate matter to attempt to determine the real musical worth of the many ladies who have achieved fame in England. Our space limits us to the mention of only a few.

The English woman composer best known to Americans is unquestionably MME. LIZA LEH-MANN. Her ladyship has already appeared in *The Etude* several times. (See *Errors* for February and April, 1910.) MME. LEHMANN (MRS. HERBERT BEDFORD) was born in 1862. Her education was conducted under the auspices of several able musicians, including Standenger and Hamish Mac Cunn. Her grandfather was Robert Chambers, the noted publisher of *Chambers' Encyclopedia*, and her father was Rudolph Lehmann, a distinguished painter. Her mother was a most accomplished amateur musician. The home of the Lehmanns in London was in the *redoubt* of famous men and in the midst of these ideal worlds of art, literature and music. Amid these ideal surroundings Liza Lehmann grew to womanhood. Her debut was made as a concert singer. For nine years she met with very great success as a vocal artist. After her marriage to Mr. Herbert Bedford, an able and much admired English composer, she turned to composition. Her first great success was the enchanting setting of the Fitzgerald translation of the Rubaiyat of Omar Khayyam, known as *Love in a Persian Garden*. Her wide appreciation in America, song and concert, has since brought forth her lovely English audiences awake to its beauties. This started a "craze" for similar song cycles, but no one has yet equaled the charm of Mme. Lehmann's initial work. MME. LEHMANN possesses an unusual personal charm, which in some measure responsible for her success as a public success.

After MME. LEHMANN, the English woman composer best known by American music lovers is FRANCES ALLISTON, whose songs have had a wide sale in America. She made her debut as a vocalist in London in 1882. Her most celebrated song is *Love is a Bubble*. MAUD VALERIE WHITE was born of English parents in 1855. She studied with several well-known teachers, including Sir G. A. Macfarren, at the Royal Academy of Music. Her musical studies were completed in Vienna. Few song writers of our time have contributed so many beautiful songs as Maud Valerie White, and "characterful," Miss White is distinctive, original, and "characterful," who always has something interesting to say, and who has mastered the difficult art of saying it in the way in which it should be said.

FLORENCE AYLMARD has written many successful songs, among which the *Song of the Bow* is the best known. She was born in Sussex in 1862.

MARY GRANT CARMICHAEL is one of the best known English pianists and composers. She is

a pupil of Oscar Berlinger and E. Prout. Her opera, *The Snow Queen*, met with much favor, and her songs have been popular.

EDITH A. DICK has met with pronounced success as a composer of songs. Her best-known song is, doubtless, *Spring is Here*.

ETHEL HARRADEN (Mrs. Frank Glover) is a sister of the novelist, Beatrice Harraden. She has written many successful songs, cantatas, etc.

HELEN HOPEKIRK was born in Edinburgh in 1856. She is a pupil of Macdonald and Leschke. She now resides in the United States. Her success as a pianist has been pronounced. She has published over one hundred compositions.

CLARA K. ROGERS, who also now resides in this country, was born in 1844. She was a daughter of John Barnett, popularly termed the "father of English opera." At Leipzig she studied with Moscheles, Pappert, Richter, David, Rietz and Goetz. In Milan she studied with Sangiovanni. She became a very successful opera singer. She has published many excellent compositions, and has written two of the most sensible and inspiring books on singing which have yet appeared.

LADY JANE DOUGLAS SCOTT (born at Afton in 1840) composed many Scotch songs, including the immortal *Loch Lomond*. *The Banks of Loch Lomond* has also been credited to her.

ETHEL MARY SMYTH, born in London, 1858, has achieved a wide reputation in recent years for works of a very high character. She is a daughter of General J. H. Smyth, of the Royal Artillery. She studied in Leipzig, and many of her orchestral works have been produced in Germany. She is best known for her dramatic works, as a writer of operas. Her dramatic works, *Der Wald*, the German libretto of which she wrote herself, and *The Treckers*, have been produced in England and on the continent with great success. J. A. Fuller Maitland, writing in *Grove's Dictionary*, says of her, "She is among the most eminent composers of our time, and easily at the head of all those of her own sex."

HOPE TEMPLE was born in Dublin, and is known principally for her songs, of which *In Old Gardens* is no doubt the most celebrated. She is the wife of A. P. C. Messenger, the writer of charming operas.

ELLEN WRIGHT has written some of the most successful light songs of the last decade. She is a pupil of Henry Gadsby. Her song *Violet* won enormous popularity.

TERESA DEL RIEGO, also known for her songs, is English by birth. Her best known composition is *O Dry Those Tears*, which she is said to have written at the age of sixteen.

ALICE MARY SMITH has written many enchanting compositions. She was born in England in 1884. Her musical education was pursued under the supervision of Sterndale Bennett and G. A. some fine cantatas. Her debut setting of Kingley's poem sang everywhere.

MISS KATHERINE GOODSON has given an excellent demonstration of the work of contemporary English pianists in this country. She is the virtuosos of female sex in England, including the pianists Katherine Goodson, Adele Verne and Fanny Davies, as well as the violinist Marie Hall, and the cellist May Mukle, have brought new fame to British music.

MRS. CHARLES BARNARD ("Claribel"), born in London, has won a wide fame as a writer of songs which attained high popularity. Her best known song is *Come Back to Erin*.

MARY ANN VIRGINIA GABRIEL, born in 1825, was a pupil of Thalberg and Molique, and best known song is *When Sparrows Sing*.

AGNES ZIMMERMAN, born in Cologne, Prussia, in 1867, has been regarded as an English field-Zeiser in the same manner as Mrs. Bloomfield-Zeiser is looked upon as an American pianist in England, and her education, musical and otherwise, was thorough. Aside from being an exceptionally fine concert pianist her compositions are most edited many of the Beethoven and Mozart sonatas.

The Etude Gallery of Musical Celebrities



J. Edward German



Sir John Stainer



Sir Charles Hubert Perry



Granville Bantock



Frederic Hymen Cowen



Sir Charles Villiers Stanford

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and thirty-eight portrait-biographies have already been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

SIR CHARLES HUBERT HASTINGS PARRY.

PARRY was born at Boarncourt, February 27, 1848, and was educated successively at Malvern, Twyford, Eton, and Exeter College, Oxford. His musical ability was early shown, and was fostered by association with Samuel S. Wesley at Twyford. Later he studied with Stedman Bennett and G. A. Macfarren. At Oxford he founded the University Musical Club, and occasionally took part in notable musical events. On coming down from Oxford he entered the firm of Lloyd's, but after three years he adopted the career of a musician. He owed much to the friendship of Edward Dannreuther, and at the accompaniment of his friend at Dannreuther's house, much of his chamber music was played. It was in 1880 that Parry first became known to the general public, when his pianoforte concerto in F sharp minor was produced at the Crystal Palace. In 1883 Parry was appointed Choragus of Oxford University, and in 1890 succeeded Stainer as Professor of Music; in 1894 he was appointed Director of the Organ College at St. Paul's, London. He was made a knight in 1898, and a baronet in 1903 on the coronation of Edward VII. His works are composed in nearly all forms, but his choral compositions are best known. Among these may be mentioned *the Flower of Syria* and *The Pied Piper of Hamelin*, the one because it illustrates the loftiness of Parry's ideals, and the other because it displays the geniality and humor so characteristic of him.

(The Etude Gallery.)

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SIR JOHN STAINER.

STAINER was born June 6, 1840, in London, and died in Verona, March 31, 1901. At the age of seven, being an excellent sight-reader and able to play well, he became a chorist at St. Paul's Cathedral, London. His musical education was assigned by Dr. Steggall, Bayley and George Cooper. In 1859 he was articled at Oxford, and took the Mus. Bae degree. Shortly after he entered St. Edmund's Hall, Oxford, as resident undergraduate, acting as organist at Magdalen College and proceeded to his B. A. degree. His work here was very much appreciated, and Stainer held various appointments at the University until 1872, when he succeeded Goss as organist of St. Paul's, London. He continued his work as an educator, however, and became associated with various examining bodies, and held such positions as examiner for musical degrees at London University, Vice-President of the College of Organists, Inspector of Music in the Elementary Schools of England. Failing eyesight obliged him to resign from St. Paul's in 1888, and a year later he was appointed Professor of Music at Oxford University. At the same time he received the honor of knighthood. His best known compositions are *The Crucifixion* and *The Saviour of the World*, besides many anthems, church services, hymns, etc. His works on *Hornology*, *Composition* and *The Organ* are among the best of their kind in existence. His greatest excellence was his organ playing.

(The Etude Gallery.)

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J. EDWARD GERMAN.

GERMAN was born at Whitchurch, February 17, 1862, and was educated at Chester until 1878, when he returned to Whitchurch, and organized a local band. A little music study in Shrewsbury followed, but in 1880 he went to the Royal Academy of Music, where he studied under Dr. Steggall (organ) and Weiss-Hill and Alfred Burnett (violin). His opera *The Elven Foot*, was produced while he was at the Academy, where he afterward became a sub-professor of the violin. After spending a year earning a living as an orchestral violinist, German was appointed musical director at the Globe Theatre, under the management of Richard Mansfield, in 1888, and his first great opportunity came when he was commissioned to provide incidental music to *Richard III*. From that time on his, and his work became increasingly popular. His most notable achievement in the way of incidental music is perhaps the suite of dances to *Henry VIII*. At of a more serious kind, and his *Symphony in E minor* was produced at the Crystal Palace in 1890, and other similar works have been produced since. When Sullivan died in 1901, leaving the *Waverley* opera *The Emerald Isle* unfinished, Gerold did so successfully to complete the work, and the music to the next two productions, *Merric England* and *A Princess of Kensington*. His songs are deservedly very popular.

(The Etude Gallery.)

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SIR CHARLES VILLIERS STANFORD.

STANFORD was born in Dublin, September 3, 1852. His early education in music was conducted by Sir Robert Stewart and Arthur O'Leary, but in 1870 he matriculated as choral scholar at Queen's College, Cambridge. In 1873 he "migrated" to Trinity College, where he became organist in succession to Hopkins, and graduated in 1874 in Classical Honors. He was also given leave of absence each year, from 1874 to 1876, in order to study at Leipzig with Reinecke, and at Berlin with Kiel. In 1876 Teanyson's *Queen Mary* was produced at the Lyceum Theatre, and Stanford wrote the incidental music. This, together with a symphony produced at the same time, attracted considerable attention, and Stanford has been before the public ever since. At the same time his work as conductor of the Cambridge University Musical Association much enhanced Stanford's reputation. In 1885 he was elected Professor of Music of Cambridge University, and did much to reorganize this sadly-neglected department of study in Cambridge at that time. On the opening of the Royal College of Music in 1882, he was appointed Professor of Composition and conductor of the orchestra. His compositions are of all kinds, including several operas (notably *Shamoe O'Brien*), cantatas, symphonies, concertos, chamber music, songs, anthems. His choral ballad *The Rover's*, is very popular in England. Stanford was knighted in 1901.

(The Etude Gallery.)

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FREDERIC HYMEN COWEN.

COWEN was born at Kingston, Jamaica, January 29, 1852. He was taken to England at the age of four, and composed a waltz at the age of six. Two years later he composed an opera to his sister's libretto, and his musical education was more systematically undertaken. He became a pupil of Goss and Benedict, and eventually went to Leipzig, where he became a pupil of Pleyel, Moscheles, Reinecke, Richter and Hauptmann. Owing to the Prussian-Austrian war, however, he was obliged to return to England, where he appeared in concert as a pianist. In 1867 he entered the Stern Conservatory in Berlin, and became a pupil of Kiel. On his return to England he appeared at the Philharmonic concerts, and at the "Monday Pops," etc., both as composer and pianist. In 1869 he appeared at the St. James Hall, and his symphony in C minor and concerto for piano and orchestra in A minor were both given. From that time on he was recognized as a rising star, and became accompanist to Mapleson's concert party, and assistant-accompanist to Costa at Her Majesty's. Through Costa, Cowen got his first festival commission, and his *Coranin* was brought out at St. James Hall in 1870, and the same year his opera *Pauline* was produced. He has written much in all styles, and seems to be able to write anything from a popular ballad like *The Rover Land* to the Sinfoniarum symphony, which made him famous in 1880. He is at present conductor of the London Philharmonic Society.

(The Etude Gallery.)

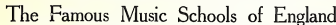
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GRANVILLE BANTOCK.

BANTOCK was born in London, August 7, 1868. It was originally intended that he should enter the Indian Civil Service, but his musical proclivities were such that this idea had to be abandoned, and after a few lessons in harmony and counterpoint from Dr. Saunders at Trinity College, he studied at the Royal Academy of Music, 1889. He was born a pupil of Frederick Corder, and won a pupil of three of his works were produced at the Academy concerts, notably his overture, *The Fire-Wallflowers*, which was also produced at the Crystal Palace. After leaving the Academy he became editor and proprietor of *The New Quarterly Musical Review*, and acted, as conductor of light opera and musical comedies. In this latter capacity he made the tour of the world with one of George Edwards' companies in 1894-5. In 1895 Bantock conducted Stanford's *Shamoe O'Brien* on its provincial tour. Three years later he was appointed musical director at the Tower, New Brighton, where he did great work for English Music. In 1900 he became Principal of the Birmingham Institute of Music, later succeeding Elgar as Professor of Music at Birmingham University. His compositions are rapidly attracting world-wide attention, and Bantock is a recognized leader of the "younger" school. His setting of Owe's *Khaymon* and his *Pierrot of the Minute* have been produced with great success in America.

(The Etude Gallery.)

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Professor of Music at Malvern School

The building originally occupied by the College was before that time the National Training School of Music (Principal, Sir Arthur Sullivan). Its existence as the National Training School had not been a success, but when re-opened as the Royal College of Music by His late Majesty King Edward VII an entirely new era set in. Sir George Grove was

elected first principal, and from its opening until to-day the College has showed a steady increase of numbers. So much was this that in 1893 it was found necessary to erect an entirely new college in Prince Consort Row (adjacent to the Royal Albert Hall). The cost of this building was £48,000. It was opened by King Edward VII on May 2, 1894.

The subjects of study are identical with those of the R. A. M. On the death of Sir George Grove in 1899, the Directorship of the Royal College, was offered to Sir Hubert H. Parry Bart, Mus. Doc., M. A., who still presides over the destinies of the institution. Among well known names on the teaching staff may be noticed the following: Madame Modera Hensar, Mr. Albert Rindogger, Mr. Viatelli, Mr. Gustave Garcia (singing), Mr. Frederick Taylor, Mr. John Wake (singing), Mr. Frank Cliffe (pianoforte), Francis Barnett, Sir Walter Parratt, Dr. W. G. Alcock (organ), Dr. Walrod Davies (choir training and accompaniment), Miss Mary Noviero, Señor Fernandez Arbos, Mr. Achille Rivarde, Mr. Hyde Junards (violin), Madame Alice Elison, Mr. W. H. Squire (violinello), Sir Charles Stanford, Dr. Davies (composition), Sir Frederick Bridge, Mus. Doc., Oxon, Dr. Davies, Dr. Charles Wood (harmosa and counterpoint). The operatic and ensemble classes are conducted by Sir Charles Stanford, and also the orchestral class; the Choral Society being conducted by Sir Charles Stanford. As at the Royal Academy, a large number of scholarships are annually competed for at the Royal College. This year (in March) no less than twenty scholarships became available for distribution.

In the course of the year about twenty concerts are given by the students, six of these being purely orchestral. Among other important work already given this year: Beethoven's Piano-forte Concerto in E^b, Debussy's "Blessed Damozel" (for ladies' voices and orchestra), Tchaikowski's Violin Concerto, Brahms's Piano-forte Concerto in B^b, Rachmaninoff's Symphonic Poem "The Tsar's Bride" (first performance in England), and Beethoven's Violin Concerto.

Among many former pupils who are now shining lights in the music world are Dr. Walrod Davies, Dr. Percy Buck, Professor of Music at Harrow School, and also Chief Examiner and Professor at Trinity College, Dublin; Mr. Tertius Noble, organist of York Minster, the late Mr. W. J. Hadow, Dr. Frank Bridge, Mr. James Friskin, etc., etc., whilst among past students who are now prominent in opera and the provincial festivals may be named Miss Agnes Nicholls, Miss Kirkby Luan, Miss Clara Butt, Miss Gleason-White, Miss Lett, Mr. Edmund Burke, Mr. Clyde and Mr. Seth Hughes. Many important competitions have been produced during the past 18 months: Dr. Davies' "Noble Numbers" (Hereford Festival), works by Boughton, Hathaway and Bainton (at the festivals), Nicholas Gatty's opera "Duke and Devil," etc., etc.

The annual opera performance took place this year at His Majesty's Theatre; the opera performed being Gluck's "Iphigenia in Tauris," a work of exceptional interest, and one very rarely given in this country. Great care was bestowed on its staging, and the principal singers were of exceptional good standard, the orchestra under the able direction of Sir C. Villiers Stanford as conductor, being admirable.

During the past year Sir A. C. MacKenzie and Dr. W. H. Cummings, late head of the Guildhall School of Music, have joined the Committee of Management of the R. C. M., at the invitation of the Council.

Unlike its famous contemporaries the R. A. M. and R. C. M., the Guildhall School of Music, Victoria Embankment, E. C., whilst, of course, preparing pupils largely for the profession, has a large number of students on its books, and its production music is not, and its schedule of fees is so arranged as to enable a person to study singing or any instrument at the Guildhall at quite as low a fee as paid for ordinary private lessons in these subjects. In consequence of this, the number of students is always very large. There are generally about 3,700 pupils studying at the Guildhall, and always a considerable number waiting to enter, when arrangements can be made to receive them.

The school commenced operations in September, 1880, with Mr. Weiss Hill, principal, and 62 students;

at the end of that year there were 216 pupils taught by 29 professors. By 1889 the scholars had increased to a surprising extent.

The original building was an empty wool warehouse in Aldermanbury; but in 1885 was laid the foundation-stone of the present school (in Tullis street). This, with its furniture, cost over £36,000, and it was opened for students in 1887. It contains 44 class-rooms and a practice room 70 feet by 28 feet.

Later on still more accommodation was needed, and some few years later a large annex was erected, providing a theatre 40 feet long and 30 feet wide. This new building cost £20,000 and was opened on Monday, July 11, 1898, by the Lord Mayor of London. Lessons in all instruments (including even such as the saxophone, the mandolin, and the guitar) are given at the Guildhall School, and as already mentioned, at very reasonable terms. In addition to the private tuition, there is an opera class, an orchestral class, a choral class, a military music class, and classes for stage dancing, elocution, choir training, sight singing and languages.

As at the R. A. M. and R. C. M., in addition to very frequent students' concerts, a great feature is made of the production annually of one or two important operas. In different years have been produced "The Son and Stranger" (Mendelssohn), "Fra Diavolo" (Auber), "Marriage of Figaro" (Mozart), "Faust" (Gounod); "Carmen" (Bizet), "Pirates of the South Sea" (Grove), "The Gondoliers" (Sullivan), "Taming of the Shrew" (Grove), "Iphigenia in Tauris" (Gluck), "Irene" (Gounod), "Dido and Eneas" (Purcell).

Happy New Year to All "Etude" Readers

In the Christmas issue we printed a page of greetings from former musicians and teachers everywhere. Some others arrived too late for publication, but serve to give a word of good cheer for the coming year.

PROMISE yourself to be more strict than ever in judging your own work and more tolerant than heretofore in your judgment of others. Unkind criticism results on your side and hurts the other more than it can possibly harm the one you criticize.

FANNIE BLOOMFIELD-ZEISLER.

May you always play as well in public as in private and be the most talented member of the class; may you always collect your dues and sometimes pay your debts. May the weather always be fair on your lesson days, and may your neighbors enjoy your practice. May you read as readily in the key of seven sharps as in D major, play as well as Carreño and compose like Chaminade; have nerve, but no nerves; manner, but no mannerisms. May you ever be fresh, without being too fresh, and readily at sight and memorize out of sight. May your public sector by and not at you. May you always feel like giving just one more lesson and have it to give; may you find a Liszt Rhapsody easy and a Mozart Sonata difficult; may you never care what others are doing, but just exultingly do your own level best.

EMIL LIEBLING.

CAN I wish the readers of THE ETUDE anything better than excellent health, a wide acquaintance and encouragement of friends? And can any of us reasonably expect these good things for ourselves unless we help make them possible for others? "On earth peace, good will towards all mankind!"

HAMILTON C. MACDOUGALL.

LET us realize that as we live, we grow, and that as we withold, we die. Let us resolve that we each one of us will give to our national musical life (in service and in thought) at least a tithe of that which may serve to us the ensuing year.

ARTHUR JUDSON.

Musicians of all classes and grades can be helpful to each other by appreciation and benevolent and friendly criticism. It is largely through the medium of music that there comes to the world the message of Peace on Earth, and Good Will to Men.

HERVE D. WILKINS.

The opera in rehearsal at present is "Oberon" (Weber). The production of such an utterly forgotten and yet excellent opera as "Dido and Eneas" was very welcome, and the press notices were highly complimentary.

The late principal (Dr. W. H. Cummings) was assisted by a host of professors, including such names as R. H. Walthen, J. F. Barnett, Stevenson Hoyte, Orlando Morgna, B. Hollander, Gustave Garcia, Walter Hedgcock, etc., on the theoretical side, Harmony, counterpoint, canon, fugue, composition, orchestration, and analysis are taught by J. F. Barnett, Dr. C. W. Pearce, Dr. Frederick Shinn, Dr. Davan Wetton, Mr. Louis Prout and others. Since the recent retirement of Dr. Cummings, Mr. Landon Ronald has been appointed principal.

Many scholarships and prizes for proficiency in all branches of the art are given, and these have been held in many cases by students who have highly distinguished themselves after leaving the school.

Want of the great number of music schools both in London and the provinces. Nor should it serve any particular purpose to mention others, for the work of one of the three famous institutions in London is typical of that accomplished by dozens of other music schools, both metropolitans and provincial. Enough has been said at all events to show that any more thorough, painstaking and successful work for music could scarcely be done than is accomplished in England at the present time.

In England: once called an unmusical country!

It is a pleasant privilege to join in the Christmas greeting to the readers of THE ETUDE. The special interpretation I would give to the season's message of Peace and Good-Will, applicable to students and teachers of music, is that it should stimulate a broader sympathy with, and its enabling influence for the work of others, that by may be a more potent force in the regeneration of society.

SUMNER SALTER

May a happy blessing, this glorious Christmas-tide, fall upon every composer, teacher, student, and may they, one and all, feel a genuine and duplicated pleasure, in sharing the good things then themselves, with a happy Christmas and a successful New Year to everybody!

JOHN TOWERS.

Many greetings of good will and good cheer to my numerous music teachers, who labor faithfully to improve themselves, your pupils and your great music centers. Though you may be far away from known to the world as we, and your names and musical efforts are rarely the foundation of your career.

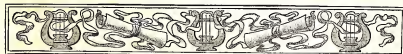
CARL W. GRIMM.

To my readers joys untold, to be realized and equal delight in unfolding the musical problems of the past as well as the musical problems of the future.

JAROSLAW DE ZIELINSKI.

We all relapse, unconsciously and of course unintentionally, into dangerous contentment with ourselves and things as they are, and we love and critics we as they are, and we love a quality that is far from noble (and permit our- as. As teachers, we often relax the musical to hold before our pupils only the purest and best that our art has produced.

PERCY GOETCHIUS.



Short Biographical Notes on British Musicians

ALCOCK, JOHN (1715-1806). Organist and composer of anthems, glees, etc.
ALLISTON, FRANCIS. Contemporary composer of songs, including *A Song of Thanksgiving*, etc.
ARNS, THOMAS AUGUSTINE (1710-1778). Composer of operas, oratorios, songs, etc. Principal works: *Under the Greenwood Tree*; *Rule, Britannia* and *Where the Bee Sucks*. His Shakespearean songs are especially beautiful.

ATTWOOD, THOMAS (1765-1838). Pupil of Mozart, and distinguished organist, composer of church music, etc.

ATWELL, FLORENCE (1862-). Well-known contemporary song composer.

BALFE, MICHAEL WILLIAM (1808-70). Composer of *The Bohemian Girl*, etc. His songs were very popular at one time, especially *Come into the Garden, Maud*. Balfe was Irish by birth.

BALLET, HENRY CO. (1803-47). Pianist and composer. Especially noted as a writer of text-books.

BANTOCK, GRANVILLE (1808-). One of the leaders among the "younger" school of English musicians. Very original as a composer, and a fine educator. Best known work, a cantata setting of *Omni Kyngdom*, and *The Pilgrims of the Minute*.

BARNBY, SIR JOSEPH (1838-96). Composer, organist, conductor and educator. Some of his anthems and part songs are very popular in America, especially *Sweet and Low*.

BARNETT, JOHN FRANCIS (1837-). Pianist and composer of choruses, etc.

BARTHELEMY, JONATHAN (1738-1831). Famous organist, and writer of anthems, glees, songs, etc.

BECKHAM, THOMAS. Contemporary composer and opera impresario.

BENNETT, SIR JULIUS (1840-85). Jewish composer of operas, etc. *The Lily of Killarney* was at one time very popular.

BENNETT, SIR WM. STERNDALE (1816-75). One of England's most distinguished composers, and a great friend of Mendelssohn. Best known works, cantata, *The May Queen*, oratorio, *The Woman of Samaria*, pianoforte concertos, symphony in G minor, overtures, etc., and many pianoforte pieces, etc.

BEST, WILLIAM THOMAS (1836-97). Great organ recitalist. Composer of church music, organ transcriptions, etc. He was very popular in America, and was one of the very foremost organists of all time.

BISPO, SIR HENRY R. (1796-1855). Composed over 80 operas, operettas, ballets and farces, in addition to a large number of ballads, songs, glees, etc. His most famous songs include *Home, Sweet Home*; *Did We Discover* and *Shine On Ye Gables*.

BLOW, DR. JOHN (1648-1706). Famous organist and composer of church music.

BRIDGE, SIR JOHN FK. (1844-). Organist of Westminster Abbey, composer, conductor and educator.

CARBY, HENRY (Born about 1690, died 1743). Writer of songs and theatrical music. Said to have composed *God Save the King*. His *Sally in Our Alley* is still popular.

COLLIERIE-TAYLOR, SAMUEL (1875-). Distinguished contemporary Anglo-African composer. He has written much beautiful music in all forms, but his oratorio, *Humana*, is his best-known work.

CONY, FREDERICK (1851-). Distinguished contemporary composer, educator, and writer on musical subjects. He became Curator to the Royal Academy of Music in 1895.

COSTE, SIR MICHAEL (1808-84). Conductor and composer of oratorios, operas, etc. Closely identified with English music, though Italian by birth.

COWEN, FREDERICK H. (1852, Jamaica). Distinguished composer and conductor. Has written four operas, two oratorios, many cantatas, songs, etc.

CROTCH, DR. WM. (1775-1847). Composer and famous church organist.

CUMMINGS, WM. H. (1831-). Singer and distinguished educator.

DAVIS, FANNIE (1861-). Distinguished pianist. Pupil of Mme. Schumann.

DEAR, FREDERICK (1863-). Contemporary composer, and one who is attracting considerable attention at the present time. His orchestral work, *Sea Drift*, is much discussed.

DIDER, CHARLES (1745-1814). Author, singer and composer.

DOWLAND, JOHN (1562-1626). Famous lute player and composer.

DUNSTABLE, JOHN (abt. 1330-1453). One of the "inventors" of counterpoint.

DYKES, REV. JOHN B. (1823-76). Famous composer of anthems and hymn-tunes.

ELGAR, SIR EDWARD WM. (1857-). Foremost living English composer. Chiefly self-taught, his oratorios, *The Dream of Gerontius*, *The Apostles*, etc., have had marked influence on modern English music. His symphony and other orchestral compositions have aroused wide interest.



DR. EBENEZER PROUT.
 (Born 1828—Died 1910. One of the Most Distinguished of English Theorists.)

FIELD, JOHN (1782-1837). Celebrated Irish pianist-composer. Inventor of the nocturne.

GAUT, ALFRED R. (1837-). Composer of cantatas, etc., notably *The Holy City*.

GERMAN, EDWARD (1862-). Composer of operettas, incidental music, etc.

GIBBONS, ORLANDO (1583-1625). One of the pioneers of counterpoint. He is called "the English Palestrina."

GOSWORTHY, KATHERINE (Mrs. Arthur Hinton, born 1872). Virtuoso pianist of exceptional ability, well liked in America. Pupil of Leschetizky.

GOS, SIR JOHN (1800-80). Organist, church musician and theorist, etc.

GROVE, SIR GEORGE (1820-1900). Founder of *Grove's Dictionary of Music*, and first director of The Royal College of Music, and a distinguished writer on musical subjects.

HALL, MARY (1886-). Foremost living English woman violinist.

HALLÉ, SIR CHARLES (1805-1915). German by birth, but founder of the Hallé orchestra in Manchester.

HALLÉ, LAFY CHARLES (Née. Norwood-Neruda, born 1839). Famous violinist and wife of Sir Charles.

HATTON, JOHN L. (1809-86). Self-taught composer of songs, operettas, etc.

HINTON, ARTHUR (1869-). Composer of operas, orchestral pieces, songs, etc.

HOPKINS, RICHARD (1831-1909). Noted pianist, who spent most of his life in America.

HOLBROOK, JOSEPH (1878-). Contemporary composer of the "younger" school.

HULLAR, JOHN PYKE (1812-84). Composer of operas, songs, etc.

LAWIE, HENRY (1595-1662). Composer of songs, psalm tunes, etc. A friend of Milton.

LEHMANN, LIZA (1852-). Composer of *Ja a Perlas Garden*, and many songs, etc., of great merit. One of the foremost living women composers.

LEWIS, EMMY H. (1865-). Distinguished contemporary organist and composer.

LENN, KIRBY (Mrs. W. J. K. Pearson, born 1873). Operatic mezzo-soprano.

MACFARLANE, SIR GEORGE A. (1813-87). Composer of operas, oratorios, etc., educator and writer on musical subjects.

MACKENZIE, SIR ALEXANDER C. (1847-). Composer of oratorios, cantatas (*The Rose of Sharon*), orchestral and chamber music, etc. At present principal of the Royal Academy of Music, London.

MANN, SIR AUGUST (1822-1907). Conducted over 1200 orchestral concerts at the Crystal Palace, and did great education work in this way. German by birth.

MILLS, NELLIE (Australia, 1839). Famous contemporary soprano.

MOREY, THOMAS (abt. 1557-1604). Composer of madrigals, etc.

NEWMAN, EMERY (1809-). Critic and writer.

OAKLEY, SIR HERBERT S. (1830-1903). Composer, educator, etc.

OSWELL, SIR FREDERICK A. G. (1835-89). Composer, theorist, etc.

PABST, SIR WALTER (1841-). Distinguished contemporary church musician.

PARRY, SIR CHARLES H. HUBERT (1848-). Director of the Royal College of Music. Composer of symphonies, oratorios, chamber music, etc. Able writer on musical subjects.

PISSUTI, CINO (Italy, 1838-88). Singer and composer of songs, etc.

PURCELL, HENRY (1628-95). Generally regarded as the greatest composer England ever produced. Organist of Westminster Abbey, and composer of many operas, songs, anthems, sonatas for violin, etc.

RICHARDS, H. BENSLAY (1817-85). Pianist, teacher and composer.

RICHARDSON, A. MARELAY (1868-). Noted church musician.

ROCKSTON, WILLIAM S. (1823-95). Writer on musical subjects.

SANFELY, SIR CHARLES (1834-). Famous baritone.

SHAKESPEARE, WILLIAM (1849-). Famous tenor and teacher of singing.

SMART, SIR GEORGE (1776-1867). Famous church musician and composer.

SMART, HENRY (1813-79). Composer of operas, oratorios, etc.

SHUTE, EYMOR M. (1858-). Famous contemporary, woman composer of operas, orchestral pieces, songs, etc.

SPARK, WM. (1823-97). Noted church musician, composer and author.

STANFORD, SIR JOHN (1840-1901). Celebrated church musician, composer, teacher, author, etc. Wrote *The Crucifixion*, *Danther of Mary*, etc.

STANFORD, SIR CHARLES VILLIERS (1852-). Irish composer, teacher, conductor, etc. Professor of Composition at Royal College of Music. Has written operas (notably *Shenyn O'Brien*), oratorios, orchestral and chamber music, anthems, songs, etc.

SULLIVAN, SIR ARTHUR S. (1842-1900). Composer of operas, oratorios, songs, anthems, etc. His operetta, *The Mikado*, *H. M. S. Pinafore*, etc., are of extraordinary merit, and have retained their popularity to-day.

TALLIS, THOMAS (about 1510-1585). Famous church musician and composer.

THOMAS, ARTHUR GORING (1851-92). Composer of operas, songs, etc.

WALLACE, WILLIAM VINCENT (1814-65). Irish composer of operas *Maritima*, *Lurline*, etc. Also songs and piano pieces.

WEEKLEY, SAMUEL SEBASTIAN (1810-76). Distinguished organist and church musician. Composed many anthems, glees, etc. Was a close friend of Mendelssohn.

WHITE, MAUD VALERIE (1855-). Composed of songs (*Indian Love Lyrics*, etc.).

WOOD, HENRY J. (1870-). England's foremost conductor.

WOODHOUSE-FIXEN, MRS. AMY. Composer of songs (*Indian Love Lyrics*, etc.).

The Professor's Christmas Dilemma

By EVA HIGGINS MARSH

Edmonds: This interesting musical romance of Christmas commenced to the last issue and is concluded in this one. The story deals with the youthful Director of the Lawrenceville reformatory, who, although a student of the law, is not a failure and is not like those poor business management finds on the eve of the Christmas Eve; that he will be forced to close the institution owing to the lack of funds. The plot is a very simple one. The champion of failure is depicted by the fact that a world-famous singer has been infected by the Alumni of the Conservatory of Music, who are the cause of the financial difficulties. He has been treacherous and overconfident. He has hired many of his students, in fact, his very sons of three, to sing at the concert. The result is a complete failure. That one of his favorite pupils, who went abroad at his expense some years ago, now neglected to show her appreciation in any way, is another disappointment. The story of Edmonds has a happy ending. The Conservatory is coming and Prof. Edmonds has stolen himself for the great ardor.

PART II

On the night before the concert Professor Wilkinson started very late in the Director's office. He made a careful estimate of all his resources, only to discover that if he did not have at least \$80,000 in bank by January first he would be useless to try to continue. His bank book showed a somewhat absurd balance of \$765.00—just enough to pay the rent. He took up a pen and began writing after covering sheet after sheet with figures, and sending them all on his way to the wastebasket, he bravely took up his pen, and commenced a little address that was to be used in telling his pupils and teachers on the following evening that the Conservatory was a financial failure, and that he, the Conservator, was a fiscal failure, and had been a fool, a fool," he moaned to himself. "Oh, if I only had the money I have given out to help others. Where are they now?—what do they think of me?" Three times he wrote the address, and three times he tore it up. Finally, he wrote one that seemed to meet their needs, and looking up at the clock he discovered that it was nearly midnight. Putting on his street clothes and extinguishing the light, he went out into the cool night air. There seemed something uneasy about locking up the building that night. There were no great pile of wood or stone here, but he had poured the largest part of his savings of ten of the years of his life. More than that, he had invested his little fortune. What else had it brought him but an indebtedness of nearly \$80,000? Gritting his teeth together, he walked rapidly away from the scene of his failure to his rooms in another part of the town. What would the morning bring? What would come?—failure—blank, dismal, horrible failure?

On the morning of the day of the concert the Director awoke, after a restless night, but with a new determination. He would not give in until he had at least made another attempt to secure sufficient funds to enable him to continue the work of the Lavotzky orchestra. He telegraphed to his friends whom he had expected to come to his aid were either unanswered or had brought long and feeble excuses. Optimistic as he was, it was hard to swallow the bitter pill of indifference. He remembered the words of the old sailors: "A number of those whom he had helped—who were really responsible in a large measure for his present straitened circumstances. Where were they now? Where were the people who had said, 'Perhaps I am wrong,' he muttered to himself. "Perhaps the world is the cruel, hard place that some have told me it is. Perhaps the only people who are left are those who are hanging on to the souls of those who are less fortunate." In this mood he approached the offices of the President of the University of Chicago, who had been generous, but lately had been more reticent in his contributions. He presented the financial possibilities of the institution. The President listened carefully while Professor Wilkinson called attention to his assets. He showed the President with a flourish of his instrument that the old pupils were pleased and always

sent back new pupils; how he had, at an expense of \$5,000, increased the size of the building; how the Conservatory library had grown under his care. Then he tried to appeal to the financier's civic pride by indicating that the Conservatory was an excellent institution for a growing town to possess. The President, however, could not be brought to see that music was anything more than a more or less ephemeral pastime, and in no sense a safe security for a real investment.

The Director, already bitten by defeat, snatched up his hat in despair, and was about to rush out of the office, when he turned and addressed the banker in a manner indicating that the self-possession he prided himself upon had completely deserted him.

"It's money, money, money!" he shouted. "Money is all you live for. You make great piles of green paper, and think that you are doing some good in the world. You are not. You are just giving your own personal sake, and then posing a leader of society—some one to whom all citizens should look up. What are you doing to make the world better or more beautiful? You are just giving for selfish reasons. You tell me that you know," he said in loud excitement, pounding the desk with his fist, "I want you to know that if it were not for education and educators, for schools and teachers, your money would be as good as dead. It would be like the money in Niagara. Education is the wall which keeps society from running riot, and saves you and your kind from being pulled to pieces like beasts. Yet, you begrudge one penny for education. I'm done with

The Director rushed out, skimming the door. It made him feel good to know that he had had the courage to tell the sadden old moneybags what he thought of him and his selfishness. Now, he could face the unavoidable failure with more courage and with a stiffer backbone. He had done his best—he had worked his hardest—the fates were against him—and that is all there was to it.

Those who whitened the Christmas scene were, for the most part, the students themselves. All the games which Miss Watson had prepared were extremely successful. There were the little exchanges of greetings and presents, the little games that the girls had planned, and the boys' games. The Director tried for some time being to forget the weight upon his mind and, so far as possible, he entered into the holiday spirit of the event. He created great amusement by trying to spell Gahrlowitz's name backward in the hall. He almost allowed to him in the game. The students were so interested in him that he had to leave the room and the social was voted a huge success. It at least served to give Professor Wilkinson a little breathing spell, although it made the announcement he had planned to make seem all the more terrible. To be forced to give up the world in which he had found so much joy seemed truly

in the hut of the concert he passed through all his duties as a kind of quasi-host to the audience. The town of Lawtonville was small, and everybody knew everybody else. The director, a young man, Professor Wilkinson, and shake hands with him as most of the audience did. Those who saw him were quick to notice that he was unusually pale and that his eyes were quite different from those they had ever noted before. He stood at the door of the hall bowed mechanically to the incoming members of the audience, as though he was either afraid or ashamed to meet them. The crowd was unusually large for the town, and the success of the concert was expected. It was a great treat for the little town when the big orchestra came to Lawtonville. The director was anxious to find that nearly \$5000 had been taken in. But what was \$5000 compared with the \$100,000 indebtedness of \$500,000. The Director fumbled his pocket and trembled as he thought of the dreaded amount. The little roll of paper seemed to burn like fire on his heart. He could have sent it out by mail, but he had to face the music, and to take the responsibility. There was a flurry of excitement in the audience as the entrance to the stage. A lady with a long black dress and a white veil was identified as the great Gramscian. In his present position he was Professor Wilkinson hesitated about the role of the

come her. He shrank back to a corner in the rear of the hall but tried to steel himself for the ordeal which was to come at the end of the concert. His sensitive nature made this self-control a tremendous strain upon him. The stage lights shone out like some horrible pit into which he was soon to be cast—and that the stage which he had always loved so much. The organ prelude, played by grim old Professor Berengentson, sounded like so many trumps of the demons of failure shrieking their mockery. The President of the Alumni Association pushed aside the holly leaves which formed the curtain to the entrance to the stage. She came forward to make an announcement.

"My friends, the Alumni Association takes pleasure in informing you that the Lawtondale Conservatory Alumni Association has just received an endowment of \$10,000.00 from a donor who prefers to keep identity a secret. This endowment is to be appropriated toward a scholarship to be known as the Wilkinson Scholarship. We also take great pleasure in introducing to you Miss, Carmania, who is a prima ballerina."

[illegible]

THE VALUE OF PIANOFORTE TRAN-
SCRIPTIONS

BY FRANCISCO RUSCONI

[The following is a translation of part of the descriptive notes written by Busoni to accompany the program announced in Berlin at a recent concert of the Philharmonic Society. List's Spanish music was the first of the program.]

Every sketch is a transcription of an abstract idea. In this moment when the composer takes possession of the thought he has its original form. To proceed to the intention of writing down the form, to express it in being means to take a choice of the most proper medium. The necessity of deciding upon the form and the medium of expression stems in more and more from the path of the composer. Even though he may survive, the original and inextinguishable idea is restricted to a class type, from the moment of its transcription. The idea, it is being contracted and, at the same time, it becomes a sonata or a concerto, an elaboration of the original. From this first step, the second transcription is already little more than an unimportant transcription. From this first step, the second step, a comparatively sketchy transcription, follows. In general it is made only from the second draft. Thus, the sketch is therefore

Agitate the idea to destroy the original idea and the performer of a work is not inscribed and he allows himself—no matter how much free it is heard, and never get away with it. He died young, and continued to exist after its death, the same moment, complete and uninjured. It is the same time, the most of the Beethoven piano positions, make the impression of exercises on orchestra, most of Schumann's orchestral works, in their own way brought over from the piano, is remarkable in what esteem the vast form is upheld by the conservative critics. Reasonable because variations built up on another's theme the more ingenious series of elaborations and imitations they are, the less faithful is of importance. It is the elaboration of the variation is because it alters the original notes on the original.



The Curtain Will Ascend Next Month

[Next month THE ETUDE will commence the most novel operatic feature ever introduced in a musical paper. TUN ETUDE is indebted to the management of the New Theatre, New York, for permission to use the above reproduction of the magnificent proscenium.]

Lessons From Memorable Piano Recitals

By W. S. B. MATHEWS

A RUBINSTEIN RECITAL.

I got another chapter of my education from Rubinstein; namely from his Schumann playing. He played much Schumann, and played it exquisitely. He had just the right qualities; temperament, vast technique, and a touch which was full, commanding, deep, and capable of wonderful softness. I doubt whether Schumann's piano music was ever played as well by any other artist. He played the "Caraval," the "Études Symphoniques," and I think a few lesser works. All were given in characteristic Schumann moods.

Another thing about Rubinstein was his version of the Schubert-Liszt "Erl King." Possibly a few other pianists may have played this work as well or better technically, but I never heard them. And I am sure that nobody else was able to awaken the coldest possible listener and sweep him along through the story with constantly increasing intensity, until the wretched "was dead" closed the story. It was like a great epic poem. This was Rubinstein; and the net result we got from it was personal and also musical. We realized that the dry bones in the valley of the composer's vision could be made to live again, to breathe, to stand up, an exceedingly powerful army.

A FAMOUS TEACHER.

Curiously enough the next important lessons I personally had from piano recitals were from an artist of very different caliber. It was the late Carl Wolfsohn, who in the seasons of 1873, '74, '75 and '76 played three remarkable series of recitals in Chicago, and played them from notes. The first consisted of the Beethoven sonatas complete. I heard

the last half of this course with great profit. The next comprised most of the piano works of Schumann, and from this series I learned a great deal. I took care to prepare myself by giving careful study to the works of the coming recital, and heard them with book in hand. Nor was the playing at all bad. Wolfsohn loved Schumann, and played many of his works extremely well. Wolfsohn may have lacked finish, but he had the inner something, without which Schumann is "sounding brass and tinkling cymbal." He had total "phantasia" and a real love for the Schumann dreams of what piano playing never was in his days—for Schumann created new phases of piano technique, the like of which does not exist outside his works. That tumultuous sweep, those tender moments, those confidential communications with his instrument—Schumann was a prophet who came just when he was needed.

Wolfsohn's third series was comparatively a failure. It was devoted to Chopin, and in this music refinement and technical finish are perhaps the first of essential qualities; and these he lacked. Therefore only occasionally was he convincing.

A VON BÜLOW RECITAL.

A few years later we had Bülow, with his clearness, even if also with his academic dryness—a quality in part due to the piano he played; although even his playing this piano may have been due to a defect of ear. When you heard Bülow play Beethoven's "Sonata Appassionata," you had the very thing that Beethoven wrote reproduced with wonderful clearness and certainty; but from Rubinstein you would have had many more thrills. There was one curious thing about Bülow. He could not play Schumann. He had no taste for Schumann. I heard him on one occasion play the beautiful Romance in F sharp, in the manner I call "cross-eyed" throughout; that is he played the two thumbs one after the other, the left hand first. Which reminds me that one day when I was at lunch at the Wellington in Chicago, Mr. Liebling came in, and after getting his table and giving his order, he came over to me and asked this question:

"Mr. Mathews, what is the worst possible thing a pupil can do?" I had no clue to what was passing in his mind, but almost instantly I answered: "I do not know, unless it is to play the right hand after the left," whereupon Liebling stretched forth his hand, saying "Shake!" but he never told me what troubles of his own he had been having just before that lunch hour.

The limitations of time and space prevent me from mentioning the well-played recitals I have heard from Mme. Rivé-King, Mme. Carreno, Messrs. Liebling, Sherwood, and others not so world-famous, but a curious case of the fallibility of criticism I will mention. It was at a concert given by the pianist Edmund Neupert, in Weber Hall (now part of Kimball Hall), about 1886. It was a chamber music program, selected by Neupert, who was assisted by Chicago strings, among whom Mr. Eichheim played the "cello." As Neupert was, above all else, a temperamental player, he simply "let loose" and the strings came along as God permitted. The papers described it as a "revelation," and next day Liebling, meeting Eichheim, asked him about it as Liebling had missed it. "Revelation?" said Eichheim; "we were *over* half the time!" Evidently things are not invariably what they seem.

ODOWSKY'S REMARKABLE PLAYING.

During my intimacy with Godowsky (from 1897 to 1900), when I heard him several times a week in all sorts of things, from the greatest works of the standard repertory to his own marvelous creations based upon Chopin, I learned some wonderful things. First of all, what could be done by a mature musical intellect of the first class. (Godowsky had the quickest and most subtle musical mind I ever came in contact with.) When it was applied to the great works for piano and carried out by fingers absolutely competent—the left hand fully equal to the right, the effect was astounding. Some of his interpretations represented years of study, such as the Grieg Ballade, the Brahms variation sets, compositions of Handel and Paganini; the Schumann great works, all of Chopin, etc.

Also I had the fortune to hear some thirty or more of his stupendous creations upon Chopin, during all stages of their growth (for he composed them at the piano); a page a day or something near that when he was working at them. This was like a glimpse into the future; for while I have no idea that future composers are going to achieve greatness by combining two already existing great pieces into one (and more than the sum of the parts) will combine Hamlet and King Lear into one colossal part), they illustrate certain elements of the master's mastery, harmonic subtlety, and a truly tropical luxuriance of subordinate ideas moving along always with the main thought peculiar to Godowsky. Godowsky has not yet had the credit to which he is entitled for these things. The German critics have largely "blinded him off."

Taking the foregoing sketches altogether, it is plain that in order to learn musical things from a piano recital (anything beyond the first quality mentioned in the enumeration) the listener needs preparation and much experience. And unfortunately our education breaks down in both places. Our piano study music as listened to by the masses and experience can only be gained by means of many recitals of lesser rank. If one climbs mountains, one must first get up the foothills; and if one would mature, he must first be born and grow.

ENGLISH FOLK-SONGS.

The charm of the old English folk-songs is hardly exceeded by those of any other nation. There is a certain spontaneity and grace about them which is unforgettable. Many of the old songs sung at tavern gatherings live to this day and not a few of them have been re-written by composers who have been none too conscientious about the source of their melodic materials.

The songs of such English writers as Dr. Arny, Carey, Bishop, Lawes, and others are inimitable. Dr. Arny's "Folly Willies," the Lass with the Delicate Hand, and "Under the Greenwood Tree" have a flavor as rare and as delicate as lavender. Carey's "A Pastoral" is as good a concert song now as it was the day it was written. "Phyllis Has Such Charming Graces" has the haunting fragrance of the country. Those of Richard D. Rogers, "The Rose Tree" and "Should He Upbraid" are singularly individual. Concert singers use these songs to give variety to their programs.

Educational Notes on Etude Music

By P. W. OREM

WINTER—J. SVENDSEN.

A beautiful and characteristic *air de ballet* by one of the great Norwegian composers, John S. Svendsen was born 1840, and has recently celebrated his 70th birthday. "Winter" was originally a movement in an orchestral suite, but as transcribed by Fini Henriques it makes a brilliant and sonorous piano solo. It has been carefully edited by Mr. James H. Rogers. It must be played in an impressive manner, with strong dynamic and color contrasts. A splendid number for an advanced player.

MINUET IN G—CARLO MINETTI.

The minuet is a graceful, dignified dance in moderate triple time. It was invented in the middle of the seventeenth century. Originally it consisted of two portions of eight measures each, each portion being repeated. Later a second minuet (usually in a related key) was added to alternate with the first; this was called a *Trio*. Modern composers have found in the minuet a favorite vehicle for idealization. Mr. Minetti's is an excellent specimen of this style of writing. It is a good imitation of the old-fashioned dance, yet it is original in thematic material and modern in treatment. It should be played with delicacy and precision. Mr. Minetti was an accomplished Italian composer, now resident in this country.

VAISE MIGNONNE—J. H. ROGERS.

A refined and delicate movement by a representative American composer. This piece is not at all difficult to play, but it will require a tasteful, finished manner of delivery, somewhat in the modern French style. Mr. Rogers' work is always beautifully made and superior in musical content.

THE HEN—E. PESSARD.

Emile Pessard is a contemporary French composer (born 1854) who has been very successful in the lighter forms of composition. "The Hen" is a jolly little characteristic piece in which (in the middle section, in A major) the peculiar clucking of the domestic fowl is cleverly imitated. This piece is written in the style of a *gavotte* or *pavane*, both being old dances.

FROM AN OLD LOVE LETTER—
T. LIEURANCE.

This is a charming lyric piece of moderate difficulty, with considerable thematic variety. It must be played in an expressive manner, with due attention to the dynamic contrasts. This piece should go well in pupils' recitals.

VOICE OF SUMMER—WALTER ROFFE.

This is a new set of waltzes by a successful American composer. Although more particularly intended for dancing purposes, this piece will make an admirable drawing-room or lighter recital number, as it is really a very effective pianoforte number.

ON TO THE GOAL—F. G. RATHBUN.

Fasty marches are always in demand. This is a particularly good one, spirited and military in style, with distinctive rhythm, easy to play. Play it in the orchestral manner, with large tone, strongly marked.

TETE-A-TETE—F. P. ATHERTON.

A tuneful "song without words" for intermediate grade students. Play it in moderate time with an easy, lilting swing and good expression.

SHALL WE?—PIERRE RENARD.

This is a bright and easy waltz movement for young players. It is without octaves and suited to small hands, but it has the true waltz swing, and might even be used for dancing purposes.

JOLLY SLEIGH RIDE—CHAS. LINDSAY.

A clever little descriptive piece, suited to the season. Note the "sleigh-bell" effect of the jingling seconds in the B flat section. At a recital by elementary pupils this piece should make a decided "hit."

MARCHE GROTESQUE (FOUR HANDS)—
C. SINDING.

In solo form this number has proven one of the most popular compositions of the well-known Norwegian composer (born 1836). The four-hand arrangement is brilliant and effective. In the original this piece is made up of a series of "interlocking passages" in which the melody tones are transferred from hand to hand. This device is rather impracticable and undesirable in four-hand playing, hence it is not employed in this transcription. "Marche Grotesque" depicts a procession approaching slowly and steadily from a distance, passing by, then retreating, and finally dying out. This gradual *crescendo* and *decrescendo* must be carefully observed in playing this piece.

SALUT D'AMOUR (VIOLIN AND PIANO)—
E. ELGAR.

This is one of the best-known shorter pieces of the celebrated modern English composer. It is particularly effective as a violin piece, although it appears in all sorts of arrangements and transcriptions. The violin part has been carefully edited and revised by a prominent soloist.

MARCHE MODERNE (PIPE ORGAN)—
E. H. LEMARE.

A biographical sketch of this well-known English organist and composer appears in connection with his article on English organists to be found on another page of this issue. "Marche Moderne" is one of his earlier works, but it is melodious, brilliant and richly harmonized. This piece will make a splendid postlude for any festival occasion, and it should prove popular at recitals.

THE VOCAL NUMBERS.

"For You" is a decided novelty, the most recent composition of Coleridge-Taylor, mention of whom will be found in another column. This is a high-class, artistic song of unusual interest. It is melodious and singable, with a warmth of expression and harmonized in striking modern fashion. The piano part is free and independent, yet affording good support to the voice.

Dr. Arne's "The Last With the Delicate Air" is one of the good old English songs which has retained its popularity through all the years. It is still heard on many recital programs, and is a great favorite with teachers. A short biographical note on Dr. Arne will be found in another department.

"My Love's an Arbutus" is another old song, arranged by Dr. Stanford. This has a beautiful melody and is also popular with singers.

Bertha Remick's "Will You Come to Me?" is a new song by a successful American woman composer. This is a real home song, tender and expressive, well worth singing.

ONE-SIDEDNESS IN MUSIC.

Why is it that one finds so many people engaged in the musical profession who are ardent admirers of some particular "school" of music, and have no ears for anything else? For one man there is nothing but Wagner; for another, French opera is the only thing; a third does not care for opera anyway, and wants oratorio, in which he disagrees with a fourth, who prefers chamber music and orchestral concerts. Musical taste is apparently honeycombed with thousands of little cells, in which each separate musician sits in icy isolation from his neighbors. This does not exist in any other art—or at least not to anything like the same extent. Literary people, as a rule, are willing to acknowledge genius, from whatever source it comes, and, indeed, they usually look with contempt upon the tyr who exhibits strong prejudices for any one particular writer at the expense of another. Why cannot musicians adopt a similar freemasonry among themselves, and be duly grateful for genius, whether it expresses itself in the complicated methods of Strauss, or in the simplicity of Handel, or the glowing stints of Chopin? Birds in their nests should agree.

Well Known Composers of To-Day



SAMUEL COLERIDGE-TAYLOR.

SAMUEL COLERIDGE-TAYLOR was born in London August 15, 1875. (His father was a native of Sierra Leone; his mother was English.) At a very early age he attracted the attention of an experienced violin teacher named Joseph Beckwith, who taught him for about seven years. Later he became the protégé of Colonel Herbert A. Walters, V. D. (late commanding the 4th Battalion, "The Queen's Regiment"). Colonel Coleridge-Taylor's education. He entered the Royal College of Music in 1890, taking the violin as a principal arship in composition which entitled him to instruction another year, so that we find that he remained at the Royal College no less than seven years—surely an adequate musical training. It would be impossible to give a detailed discussion of his seventy-five and more notable compositions. His most successful work is undoubtedly "Hiawatha's Wedding Feast." This work is famous poem. He has written a trilogy upon Longfellow's notable theatrical productions given under the direction of the noted English actor, Beerbaum Tree. Coleridge-Taylor has been visited America at different times and has met with significant receptions in different parts of this country.

A HANDEL FAILURE.

HANDEL had many failures before he learnt to write oratorios of a kind the public wanted. For many years he wrote Italian operas, closely following Italian models, and none of these are now particularly listened to, though they contain many excellent numbers. It was not until after repeated failures as an operatic composer that it occurred to him of this idea was "The Messiah," which ranks among the greatest works of a "popular" kind. The people cheer a regard for all time. The English work. Nevertheless, Handel had some failures among his oratorios, and one of these was *Theodora*. The extent to which it was patronized by Lord Chesterfield. Some one met his lordship coming out of Covent Garden in a remark made by Lord formance of *Theodora*. "Is there not an oratorio field," they are now performing, but I thought it best to retire lest I should disturb the King in his privacy."

MENUET

in G

CARLO MINETTI

Allegretto grazioso M.M. $\text{♩} = 66$

The musical score is written for piano and cello. The piano part is in treble and bass clefs, while the cello part is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto grazioso' with a metronome marking of 66. The score includes various musical notations such as slurs, ties, and fingering numbers. Dynamics include *p* (piano), *f* (forte), *dim.* (diminuendo), *pp* (pianissimo), *mf* (mezzo-forte), and *al. dim.* (ad libitum diminuendo). The score also includes a 'To Coda' section and a 'CODA' section. The piece concludes with a 'rall. molto D.S. al. dim.' marking.

TO CODA

CODA

sempre dim.

rall.

pp

f

dim.

p

mf

f

dim.

p

rall.

al. dim.

rall. molto D.S. al. dim.

ON TO THE GOAL

MARCH

F. G. RATHBUN

Tempo di Marcia M. M. $\text{♩} = 120$

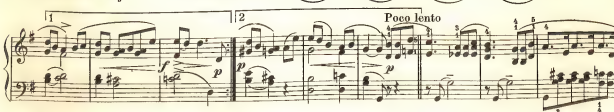
The musical score for "On to the Goal" is a march in 2/4 time, composed by F. G. Rathbun. It is marked "Tempo di Marcia M. M. $\text{♩} = 120$ ". The score is written for piano and bass, with the piano part on the upper staff and the bass part on the lower staff. The piece is divided into several systems, with the "TRIO" section beginning in the fifth system. The score includes various musical notations, including notes, rests, and dynamic markings such as "cresc.", "f", "mf", "dim.", and "ff". Fingerings and articulations are indicated throughout the piece.



TETE A TETE

F. P. ATHERTON

Andante M. M. ♩ = 76



MARCHE GROTESQUE

Secondo

CHRISTIAN SINDING, Op. 32, No. 1

Tempo di Marcia M. M. ♩ = 112

p

poco a poco

cresc.

poco a poco cresc.

mf

poco a poco cresc.

f sempre cresc.

MARCHE GROTESQUE

Primo

CHRISTIAN SINDING, Op. 32, No. 1

Tempo di Marcia N.M. ♩ = 112

poco a poco cresc.

poco a poco cresc.

mf

poco a poco cresc.

sempre cresc.

THE ETUDE

Secondo

ff

ff

poco a poco dim.

sempre dim.

una corda
sempre dim.

morendo
pp dim.

THE ETUDE

Primo

31

ff

poco a poco dim.

p

sempre dim.

una corda

sempre dim.

morendo

pp dim.

1 1

THE ETUDE

SHALL WE?
WALTZ

PIERRE RENARD

Tempo di Valse M. M. $\text{♩} = 63$

p dolce

mf scherzando

Animato

p dolce

atempo

p dolce

mf scherz.

TRIO

p dolce

THE HEN

LA POULE

E. PESSARD

Moderato assai M.M. ♩ = 92

FROM AN OLD LOVE LETTER

REVERIE

Andante moderato M.M. ♩ = 72

con espress.

THURLOW LIEURANCE

Musical score for "From an Old Love Letter" by Thurlow Lieurance. The score is in 4/4 time, key of D major, and consists of a piano introduction and a Trio section. The piano introduction is marked "Andante moderato M.M. ♩ = 72" and "REVERIE". It features a melody in the right hand and a supporting bass line in the left hand. The Trio section is marked "Maestoso" and "TRIO". It features a melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as dynamics (pp, f, p, ff), articulation (accents, slurs), and performance instructions (con espress., dim., a rall., cresc. e accel.).

Musical score for a piece titled "Giusto". The score is written for piano and features a complex arrangement of chords and melodic lines. The tempo is marked "ff" (fortissimo) and "rall." (rallentando). The key signature is one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings.

Grazioso M.M. ♩ = 66

VALSE MIGNONNE

JAMES H. ROGERS

Musical score for "Valse Mignonne" by James H. Rogers. The score is written for piano and features a waltz tempo. The key signature is one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked "p" (piano) and "rall." (rallentando). The score includes various musical notations such as triplets, slurs, and dynamic markings.

cresc.
mf

Trio
Cantabile
Ch. Clar.

p Sw. Soft 8ft.
rall.

Soft 16ft.

rall.
Fine of Trio
(D. C.)

Gr. Wald Flute 8ft.

Sw.

rall.
D. C. Trio

* From here go back to 8 and play *Fine*; then, play *Trio*

** From here go back to *Trio* and play to *Fine of Trio*; then, go back to the beginning of piece and play to *Fine*

WINTER HIVER

Revised and edited by James H. Rogers

Allegretto *

JOHAN S. SVENDSEN

* This movement should be taken up in quite moderate tempo, but without dragging. M.M. ♩=104 is suggested for the Allegretto, and M.M. ♩=92 for the Andante Maestoso.

al tempo
ff

p
senza Ped.
pp

Andante maestoso
p
pp
senza Ped.
p dim.
pp

al tempo
ff

VOICE OF SUMMER

WALTZ

WALTER ROLFE

Allegretto M.M. ♩ = 80

First system of the musical score. It begins with a treble and bass staff in G major (one sharp). The tempo is marked 'Allegretto M.M. ♩ = 80'. The music features a melody in the treble with fingerings (5, 3, 1, 3, 5, 3, 1, 3, 5, 3, 1, 3, 5, 3, 1) and a bass line with fingerings (5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3). Dynamics include *f* (forte) and *rit.* (ritardando). The system ends with the instruction *a tempo accel.* (return to tempo and accelerate).

Tempo di Valse M.M. ♩ = 48

Waltz

Second system of the musical score. The tempo changes to 'Tempo di Valse M.M. ♩ = 48'. The key signature changes to D major (two sharps). The music is marked 'Waltz'. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The system ends with a double bar line and a repeat sign.

Third system of the musical score. It continues the waltz in D major. Fingerings are indicated for the treble staff (1, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1). The system ends with a double bar line and a repeat sign.

Fourth system of the musical score. It continues the waltz in D major. Fingerings are indicated for the treble staff (3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5). The system ends with a double bar line and a repeat sign.

Fifth system of the musical score. It continues the waltz in D major. Fingerings are indicated for the treble staff (5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1). The system ends with a double bar line and a repeat sign.

2d time 8va ad lib

Sixth system of the musical score. It begins with the instruction '2d time 8va ad lib'. The music is marked *ff* (fortissimo) and *f* (forte). The system ends with a double bar line and a repeat sign.

Seventh system of the musical score. It continues the waltz in D major. Fingerings are indicated for the treble staff (1, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1). The system ends with a double bar line and a repeat sign.

THE ETUDE

TRIO

TRIO

SALUT D'AMOUR
LIEBESGRUSS

Edited by THADDEUS RICH

LIEBESGRUSS

EDWARD ELGAR, Op.12

VIOLIN

Andantino M.M. $\text{♩} = 80$ *dolce* *legatissimo*

PIANO

mf *pp* *simile* *ten.*

cresc. *f* *p* *dolciss.* *dim.*

cresc. *p dol.* *dim.* *pp* *rit.* *rit.*

EDWARD ELGAR, Op. 12

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V *pp* *poco cresc.* *cresc.* *for.* *p cresc. molto* A II
 A *ppp* *cresc.*
f *dim.* *p* *poco rit.* B *a tempo* *cresc. molto*
dim. *colla parte* *dolcissimo*
rit. C *a tempo* *dolc.* *p*
rit. *string.* *cresc.* *ff string.* A III *ten.* A IV *accel. e cresc.*
 D *cresc.* *p* *string.* *f* *novel.* E
 A IV A III A IV *rit. molto* *pp* *dim.* *Tempo più lento*
rit. *pp* *colla parte* *pp*
poco rit. G *a tempo* *ppp* *poco rit.* *rit.* *pp* *dim.*

THE LASS WITH THE DELICATE AIR

DR. THOMAS A. ARNE
(1719-1778)

Allegretto

1. Young Mol-ly who liv'd at the
4. A thousand times o'er I've re-

foot of the hill, Whose fame ev-ry vir-gin with en-vy doth fill, Of beau-ty is bless'd with so am-ple a
peat-ed my suit, But still the tor-men-tor af-fects to be mutel! Then tell me, ye swains who have con-quer'd the

share, Men call her the lass with the del-i-cate air, with the del-i-cate air, Men
fair, How to win the dear lass with the del-i-cate air, with the del-i-cate air, How to

call her the lass with the del-i-cate air.
win the dear lass with the del-i-cate air.

2. One ev'-ning last May as I trav-er-s'd the grove, La thoughtless re-tirement not
3. By a mur-mur-ing brook on a green moss-y bed, A chap-let com-posing, the dream-ing of love, I
fair one was laid. Sur

Some-times omitted

con grazia

p

chance'd to es - py the gay nymph, I de - clare. And real-ly she had a most del - i - cate air, a most del - i - cate air, a most del - i - cate air, on her del - i - cate air, on her del - i - cate air.

p

mf

p

rit. *pa tempo*

colla voce

D. S.

WILL YOU COME TO ME?

BERTHA REMICK

Moderato e spressivo

mf

Will you come to me? just for - get our an - gry part - ing; For my Will you come to me? just for - get the years are fleet - ing; On - ly

mf

p

heart is lone - ly now, And the tears are al - ways start - ing. Tho' the birds sing as they used to when we know my heart is true, And I long to give you greet - ing. Still the cot - tage stands as al - ways on the

p

last time only

both were young and free, To their songs I cannot lis - ten till you come to me, hill a - bove the sea, And I'm wait - ing in the door - way, till you come to me.

rit.

p

pp

THE ETUDE THOU ART

M. TULLOCH

S. COLERIDGE-TAYLOR

Molto moderato

mp Thou art un-to me — a love - ly

pp

fff *accel. cresc. molto*

song And the mu - sic I hear all — the day long — Thou art un-to me — an ex - quis-ite

pp *cresc. molto*

f. rall. *poco accel.* *poco rall.*

flow'r And the balm - y fra - grance is with me each hour — The balm - - - y

f. rall. *poco accel.* *poco rall.* *allargando* *dim.*

rall.

fra-grance is with me each hour.

pp *rall.* *dim.* *rit.* *pp a tempo*

pp

Thou art un-to me — a beau - ti - ful dream That brings to my heart a joy — su - preme,

pp

mf accel. cresc. f rall. con moto poco rall.

Thou art un-to me a sun-beam bright, The love of my life of my heart the light, The

mf accel. cresc. rall. con moto poco rall.

love of my life, of my heart the light!

largamente rall. ff

MY LOVE'S AN ARBUTUS

A. P. GRAVES

Music arranged by

C. VILLIERS STANFORD

*Allegretto con moto**piegato*

p

legato

1. My love's an ar-but-us By the bor-ders of
 2. But tho' rud-dy the ber-ry And snow-y the
 3. A las, fruit and blos-som Shall lie dead on the

cresc.

Lene, So—slen—der and shape-ly in her gir-dle of green. And I mea-sure the—plea-sure Of her
 flow'r, That bright-en to—geth—er The ar-but-us bow'r, Per-fum-ing and bloom-ing Through
 lea, And Time's jeal-ous fin-gers Dim your young charms, Ma-chree. But un-rang-ing, un-chang-ing You'll

cresc.

dim. *rall.* 1-2 3

eye's sap- phire seen By the blue skies that spar-kle thro' the soft, branch-ing screen.
 sun-shine and show'r, Give me her bright lips and her laugh's pearl-y down'r.
 still cling to—me, Like the ev-er-green leaf To the ar-but-us tree.

dim. *rall.* *p*

THE ETUDE

CHAPEL BELL

I. V. FLAGLER

Molto moderato M.M. ♩ = 54

First section of the musical score, marked *Molto moderato* with a tempo of $M.M. \text{♩} = 54$. The music is in 3/4 time and G major. It begins with a piano (*pp*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The section concludes with a *rit.* (ritardando) and a *mf a tempo* marking.

Religioso M.M. ♩ = 96

Second section of the musical score, marked *Religioso* with a tempo of $M.M. \text{♩} = 96$. The music is in 3/4 time and G major. It begins with a piano (*p*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The section includes markings for *molto*, *poco cresc.*, *pp*, *mf cresc.*, *p cresc.*, and *rit.*.

THE ENGLISH ORGANIST OF THE PAST AND PRESENT

Specially written for "The Etude" by EDWIN H. LEMARE

(Edwin Henry Lemare was born at Ventnor, Isle of Wight, September 9, 1865. In 1878 he was elected to the Goss Scholarship at the Royal Academy of Music. Later he became a Fellow of the same institution and also of the Royal College of Organists. He was organist at several important churches, notably Holy Trinity, Sloan Street and St. Margaret's, Westminster, London. His fame, however, is as a solo player and as a giver of recitals. His interpretation of orchestral works upon the organ has been described by some of the greatest of organists as "inimitable." In the so-called "legitimate" style he is incomparable. Grove's Dictionary makes the following statement: "Since the death of W. T. Best, Lemare has been generally considered the most brilliant of contemporary organists." Lemare has toured the United States with pronounced success. From 1902 to 1904 he was organist of the Carnegie Music Hall of Pittsburgh at the highest salary ever paid in such a position. Mr. Lemare is commencing another tour of America this month, and we earnestly advise our readers to endeavor to hear this distinguished virtuoso, who represents the pinnacle of the art of organ playing in the land of great organs.)

The honor conferred on me by contributing to *THE ETUDE* an article on "The English Organist of the Past and Present" involves a task difficult and somewhat delicate. Difficult because I have to compress into a limited space the names of very many famous organists whose talents and works would entitle them to a more extended record. Delicate because it might seem invidious to select a certain number as being more distinguished than their fellows. Therefore, at the outset, my apology to those whose names are not mentioned is that this article of necessity is not exhaustive, but indicative of famous examples.

Although we could go further back in the history of time for the names of famous organists, let it be sufficient to commence with the name of Samuel Sebastian Wesley (1810-1876), that pioneer of modern organ playing who suggested to "Father Willis," as he was affectionately called, the radiating and concave pedal-board. Perhaps the most famous of Wesley's accomplishments in organ playing was his wonderful gift of extemporizing. In this particular, one good story at least is worth telling. When he was giving organ recitals at the noted exhibition of '51, a friend called one morning to see him and called on his rehearsal. The janitor, more zealous perhaps than prudent, told the visitor that on no account could the doctor be disturbed, as he was "practicing his extemporizing fugue for his evening recital."

A decade later appears the name of Edward John Hopkins (1818-1901) known to his brethren as "Teddy," the organist of the historic Temple Church, London, from 1843-1898, and author of a standard book on the organ, which he wrote in collaboration with Rimbaud.

From the Temple Church, walking down Fleet Street, passing Dr. Johnson's dear old haunt, "Ye Cheshire Cheese," we come to St. Bride's Church, where for

many years my master and friend, Dr. Edmund H. Turgan, was organist. Dr. Turpin (1835-1907) was one of the leading lights of the present Royal College of Organists, and in addition to being a recitalist of great prominence, was practically the pioneer of the modern orchestral school of organ playing.

SIR GEORGE MARTIN.

Near St. Bride's is the classic St. Paul's Cathedral, which is associated with many prominent names, amongst which those of Sir John Goss (1830-1890) and Sir John Stainer (1840-1901) are ever received



EDWIN H. LEMARE.

The most distinguished living English organist

with veneration. The works of Sir John Stainer are of too wide-spread an interest to require further eulogy. His successor, Sir George Martin (born 1844), is not less distinguished. To his lot fell the honor of directing the great musical service held on the west steps of the Cathedral on June 22, 1897, to commemorate the sixtieth year of the late Queen Victoria's reign, on which occasion Dr. George Martin received his knighthood.

From St. Paul's Cathedral one's thoughts naturally turn to London's historical shrine—Westminster Abbey—and its ever-shining master of music, Sir Frederick Praeger (born 1844), whose personality and quaint humor endear him to a host of friends. This distinguished position has also associated him with three, at the least, memorable functions, viz., the funeral of Queen Victoria and the coronation and funeral of King Edward VII.

Closely connected with Westminster Abbey as marking many epochs of English history is the Chapel of St. George's, Windsor, where the late Sir George Elvey

(1816-1893) will ever be remembered as an organist and composer of church music. Sir Walter Parratt (born 1841) has, since 1882, held the proud position of organist of the Chapel, and now carries the title of "Master of the King's Music." As an exponent of the works of the great Johann Sebastian Bach (1685-1750)—"The Father of Organ Music"—he has hardly a rival. "Sir Walter" possesses a wonderful memory, and many feats are attributed to him, such as the playing of one of the great fugues from memory, in another key, dictating at the same time the movement in a game of chess. In mentioning these three most distinguished ecclesiastical appointments in England we are reminded of many eminent organists at the various cathedrals throughout the kingdom whose names my limitation of space prevents me mentioning.

SOME ENGLISH CONCERT ORGANISTS.

Connected with, but in a sense apart from, the list of cathedral and church organists proper, are the names of many who have devoted their talents more to recital and concert work. Of these, surely premier place must be given to the late

ten minutes. He then said, "Good-bye, I must go now, as I have an engagement." I suppose I must have got completely lost in the wonderful beauties of the organ, and when eventually I "returned to the world," I found that I had far exceeded my time allowance, for I had been playing for over an hour! I hastily left the organ bench, so anxious to escape from my captor, that I forgot to explain to him my thoughtlessness. His reply, "Well, I hope you have enjoyed the recital; good-bye, we may meet again some day," left me wondering as to what he really meant.

Later on, before he resigned his position, he wrote me one of his characteristic notes, beginning, "My dear Le Horse," and ending with, "you had better begin to practice up your pedal scales and double shuffles, for I shall be resigning my position in a few weeks." Best's playing on the organ was, like Charles Hallé's on the piano, always absolutely correct, and his technique was perfect, but perhaps he lacked "soul" in his interpretations. He prided himself not a little on his own mechanical correctness, for, at a recital in the Albert Hall, Sheffield, when informed that the hall was packed from "floor to ceiling," and that the audience was waiting to hear him, he replied, "Oh, I suppose they have come to listen for that wrong note!" As he was about to go to the organ he observed a large round mirror on the top of the console (used sometimes to enable the player to see the conductor), but refused to begin his recital until someone had removed "that shoving glass," as he called it.

Mr. Best, as is well known, was succeeded by Dr. A. L. Fene, undoubtedly the most representative of our present day organists. Dr. Fene is a man of charming personality and great talent, and, like his predecessor, possesses an inexhaustible sense of humor. It was under his direction that the Liverpool organ was rebuilt, and, amongst other things, the compass was extended up to C and the lower five notes were taken out—every step originally going down to the G below the bottom C. The choir organ, however, is as yet "unenclosed," and the swell shutters are still worked by the old unwieldy lever pedal. Dr. Fene has set a standard of organ playing of which England might well be proud, and he is admired and beloved, not only in his own stronghold of Liverpool, but by all the best musicians throughout the land.

Before going farther north let us visit the city of Bristol, to pay our respect to another great man—George Ridsley (born 1816)—who may well be called the "Father of Music" in the west of England. Mr. Ridsley commenced his recitals in the old Colton Hall, Bristol, in 1856, and he is still the proud custodian of the gigantic instrument, now celebrated by Henry Willis and recently rebuilt and greatly enlarged by Norman and Beard), which has lately been generously presented to the city by Lord Winterston. Perhaps Mr. Ridsley's greatest triumph has been as a choir trainer and director of oratorios. His Bristol Church-Society has a membership of 650; but our greatest treat of all will be to listen to his Orpheus Glee Society, at present consisting of nearly a hundred "males," and, as his wife wants to hear the representation of *Salvini in music*, we have only to listen to a few pianissimo chords from this wonderful body of voices. Nothing, in the writer's experience, has ever equalled the grace and refinement to the results which George Ridsley has been able to obtain with his hundred men in Bristol.

(Owing to unusual limitations of space Mr. Lemare's exceptionally fine article will be continued next month.)

THE TEACHERS' ROUND

TABLE

Conducted by N. J. COREY

As Editor of the Round Table, I wish to extend hearty New Year's Greetings to all readers of the Department, and also best wishes for the continuance of a successful season. I wish to gratefully acknowledge the many words of appreciation that I have received from month to month, and take this occasion to return the compliment. These words are certainly the best evidence of the success of the Round Table, and indicate an appreciation of the helpful information that has been obtained from the column. I should have been glad to have printed these words in the Department, but unless I am granted the use of the entire magazine some month it will be impossible to find the space. It is for the same reason that readers sometimes find their letters somewhat condensed; not because the matter contained in them is not both interesting and valuable, but Space is a hard master, and it is desired to give all an equally fair representation. Furthermore, some may at times wonder why there is delay in answering letters. This is because, like the strawberry crop, the letters have their own particular season, the cause of which is, of course, obvious to anyone. Hence letters have to take their turn as quickly as possible.

It may be of interest to Round Table readers to know that no less a person than the world-renowned pianist, William Krumpholtz, has expressed his appreciation of the Department. He told me two years ago that he always read it. I asked why, when he knew that it was not intended for teachers of his wide knowledge and experience, but those who were so situated that they could not obtain immediate access to such information as they desired. He said that many of the questions presented perplexing problems, and that some of them were decidedly puzzlers, and that he always liked to look and see how they were answered. Many other distinguished men have expressed to me their belief in the good that was being accomplished by the Department.

In response to a request in the November issue, for expressions of opinion from teachers for the benefit of their fellow workers, the following have been received in regard to teaching both the

TREBLE AND BASS

staves from the beginning.

"I noticed in the November number of this Etude that a teacher was queried as to whether to teach both clefs from the beginning. I find that in teaching small children, you much better start by teaching the treble clef first, since they have had so much experience with it. I think that it depends mainly on the pupil. Small children usually get the bass clef first, then the treble, and vice versa, if taken at the same time. H. M.

"The general opinion among teachers seems to be that it is best to teach the treble note exclusively to beginners, followed by the bass. I have found a number of the best instruction books give the treble alone. Indeed, my clef rests of experience as a teacher I have found the presentation of both clefs and bass notes once to be the best. In teaching the treble first the pupil finds the notes more confusing when he comes to the bass. In teaching the bass first the pupil finds the notes more confusing when he comes to the treble. It is better to teach both from the beginning. C. C. H.

A HELPFUL EXPERIENCE LETTER.

"My I add to what has already been published in THE ETUDE column in regard to teaching beginners both staves at once? I have found it the most excellent plan. Occasionally I find it impossible with a very young pupil, but I look upon this as the exception that proves the rule. In the first lesson I teach, by means of a story, the evolution of the grand staff of eleven lines, and develop the clef sign. I then erase the C line, which is left to the child's imagination, explaining that in actual practice we use just this piece of the line when it is needed to write middle C on. I then proceed to fill the staff with letters, first the spaces and then the lines. Certain groupings of notes are then taught, the keyboard is explained by a little story, and with the fifth staff on the blackboard (where at least the child is ready for the first lesson in Mathews) I drill on the whole grand staff, several times Grade I. I drill on the whole grand staff, several times each lesson, during all the time that the pupil is working at the treble clef exercises. Then when the bass clef is reached (page 12, Mathews) there is no difficulty.

not trying to do two things at once. I am convinced that the foregoing is the better way, and when I see adults who perhaps play the violin well and who would like to study the piano (except that it involves reading from two clefs) I wish that they had had this first lesson in theory which is so important.

"Along with Grade I, and the various silent exercises, I begin at once to drill on the steps and half-steps (diatonic and chromatic), and later the double sharps and flats, telling the story of Bach to create interest in the latter. When these are well digested I give the formation of the tetrachord, and still later we build major scales out of the tetrachords. I do not give the minor scales until much later, because I like to build them in the various forms, and the child must not be confused with too many things. During all this time the pupil has had many preparatory scale exercises giving much attention to the thumb to make it supple, as well as the position of the little finger. If thumbs and little fingers are correctly used, the other fingers rapidly fall into line. After the major scales are thoroughly understood (I do not mean practice in various forms, but built and analyzed—tonic, dominant, sub-dominant, and leading tone are sufficient at first), pupils are taught the chord spelling, and after that theory and harmony are given as each pupil is able to master them. Wherever I can, I illustrate a point with a story, which helps to fix the idea in the child's mind. The foregoing sounds like a large undertaking, but it is surprising how much even a small child will grasp and retain in a short time, and theory interests children if approached from the child's point of view. Some of my pupils, ten and twelve years old, can analyze the key circle much better and more clearly than some music teachers that I have known. "Suggestion is one of the strongest factors in music teaching, and I find that the nervous, irritable, impatient teacher makes the excited 'guess-work' pupil, while the opposite produces opposite results.

"In a recent number of THE ETUDE were 'Some Musical Games' clipped and mounted on a strip of cardboard, and suspended them from the piano rack directly in front of pupils. I did not mention them, but let them 'sink in' of their own accord, and it was not long before the various pupils had discovered their own special fun among the 'Dorits,' and seemed to try to overcome them. 'Don't be late at your lesson' has certainly made an impression upon those who were late three times out of four.

"I also find that a system of credits, a certain number of which entitles the pupil to a picture of one of the great composers, stimulates interest. The 'Mozart and His Sister' picture is the prime favorite with small people.

SEVERAL QUESTIONS.

1. Should the elingito be taught piano in the first lesson in finger action?
2. How long should the hand be kept on the keys before another is introduced?
3. In what grade should the hand be taught?
4. Could a pupil in the third grade take the use of Chopin's?
5. How soon should a pupil begin the study of the piano?

"The elingito legato is not generally taught to elementary pupils until they have acquired some facility in the use of their fingers in the so-called plain legato.

"There can be no fixed rule, as everything depends on the teacher's experience and resulting judgment.

"Fingering should be taught from the very beginning. Not necessarily the various terms used in phrasing, but enough so that the phrases encountered in elementary pieces can be delivered correctly.

"Chopin's Waltzes should not be attempted before the fourth grade, and even in the simplest of these pieces experienced musicianship is necessary for their proper interpretation.

"The pedal may be cautiously introduced late in the first grade, except in the case of very small children. They will have to wait a little later.

RAGGED ATTACK.

I have a bright young pupil, who has studied some time with another teacher, and has acquired the fault of a 'ragged' attack. He has been simultaneously. She seems to be a true artist of it, and I have been unable to make her feel it. I have worked with her on a single chord, but cannot teach her out of her habit. (The only suggestion was to let her feel it.) D. V.

The case would be simple were it not that you say you can not make her see the difference as between simultaneous and non-simultaneous striking of the hands. In cases of this kind the left hand strikes first. Write the following for her and cause her to practice until she perceives the effect:



Then reverse the example until she understands the following:



Finally write and play the two notes together and teach her ear to discriminate carefully between all three effects. Then write the same effect as a chord anticipating the right; then with the reverse, embody this idea, then after practicing exercises that cause her to practice all family passages with the manner, right hand anticipating the left in a very marked it usually results in completing a cure for the difficulty.

REED ORGAN.

I have a pupil who is writing the end of Landon's 'Reed Organ Method,' and does not know what to write next. She does not seem to be a piano. Is there a reed organ, and would you use the 'School Reed Organ Playing?' K.

Henceforward you will need to teach her through the medium of piano. The third and fourth books of the Sonatina movements will help you much. Many on the organ, but will need to be judiciously selected. 'Classic and Modern Organ Gems' will also furnish a selection for a selection of reed organ music in sheet music, letting him know about what grade of difficulty pieces. Then from this make a list of such prove useful in all similar cases.

CHORDS FOR BEGINNERS.

(a) Is the hand movement best to teach before the chords for chords? (b) Is there a book or document for playing chords to the forearm? (c) Do not refer to this for the forearm? J. S.

(a) As the hand and forearm movements are used to teach both different effects it will be necessary to teach both to beginners. It will be several weeks after keyboard work to beginners for chords first encountered are most likely to be the touch should be of closing cadences, the down arm should be used as soon as you come upon a piece of repetition should be used, unless, perchance, (b) Yes, when it is desired to produce heavy, powerful hands in the bass, or single octaves with both hands in the treble. In such cases, contrasting with may be used. In such cases, the whole arm should be used to impact coming from the shoulder, angles in which a melody needs to be heavily emphasized in the midst of a passage in which the associated chords are in themselves loud and brilliant.

"Makeup, both vocal and instrumental, is for the raising up of men's hearts, and the sweetening of their affections toward God."—Richard Hooker.

Every genuine work of art has as much reason for being as the earth and the sun. The gayest class of beauty has a root in the constitution of things. Emerson.

Edited for January by the Remanwood English Voice Teacher
MR. WILLIAM SHAKESPEARE

BY WILLIAM SHAKESPEARE.

profound subjects. Therefore a place or school where the sacred lamp of knowledge was supposed to be kept burning is now termed an "academy."

A "school" of painting, of composition, or of violin or pianoforte playing implied an institution where the highest and purest of principles were maintained and passed on from master to the follower or the pupil. In the school, Michael Angelo, Raphael, in Painting; Palestrina, Bach, Handel, Mozart, in Music; Tartini, Corelli, Joscheim, in violin playing; Mendelssohn, Schumann, Liszt, and others, in pianoforte playing; Porpora, Caccini, Scarlatti, Cressenda, in singing; and Gaetano Cappocci, in singing—the aim of all these masters was to train the pupil by incessant practice to acquire likeness and skill in the use of his muscles, and to surmount the difficulties which he encountered in the execution, thus leading him to the highest attainments in art.

After months of attempts and failures the painter gained wonderful dexterity in depicting beauty of form and purity of color. The musician, after prolonged study in counterpoint and form, in melody and harmony, produced the grandest compositions by the simplest means. The violinist and pianist, by years of practice gained a command over purity of tone and gradations of force, so as to touch the heart of his hearer, and to stir the emotions without any disturbance of the mental picture, and without any sign of technical effort or showiness. The artist through his art or skill must conceal the difficulties but never fail to touch the heart.

A school of singing, like that of painting, composition, etc., was under the guidance of a master who had conquered his art.

In the olden time the pupil lived and studied under the eye of his master, and in the case of painters and sculptors frequently assisted him in the execution of his works, and finally became masters themselves. Nothing but the purest and noblest ideas were inculcated, for art was not regarded solely as a business, but was loved and cultivated for its own sake.

duction of their best, and as long as they could make a living, they cared not whether their work was a popular success. By their high aims they educated their contemporaries to expect nothing short of the best, and thus the attempts of the immature were severely criticised.

One reads of the public of a past age being moved to enthusiasm by masters who themselves made no pretence as to their attainments—who were dissatisfied with their work unless they gained year by year a greater power of expressing their conceptions of grandeur, of purity and simplicity. They accomplished more with less means.

Unfortunately it was not the fashion in olden time to publish handbooks on art as it is nowadays. The secrets were well guarded, and when the master printed a book it was generally supposed that the student possessed already a knowledge of the chief and important foundations

Tartini's advice on bow practice shows clearly how particular he was in insisting on first principles. All he says might apply equally to the breathing and tone-production of a singer. He says:

"Your first study should be the true manner of holding, balancing and pressing the bow lightly and steadily upon the strings, so that the bow may breathe the first note it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon the strings. To breathe the bow lightly upon the strings at the first contact, and on gently pressing it afterwards, which, if done gradually, can scarce have too much force given to it, because, if the tone is begun with a strong pressure, it will afterwards rendering it either coarse or harsh. Of this first contact, and delicate manner of beginning a tone, you should be particularly careful, and in every position and part of the bow; as well in the middle as at the extreme ends; in the up and in the down bow. Exercise yourself also in a swell upon an open string, and in a swell upon a stopped string, to increase the tone by slow degrees to fortissimo. This study should be made equally with the up and down bow, in which you should spend one hour each day. To breathe the bow, you should be in mind that this practice is, of all others, the most difficult and the most important in good violin playing. When you are a beginner, you will find it very difficult to perform, as it will be very easy to you, beginning with a most minute softness, increasing the tone to its loudest degree and diminishing it to the same degree of softness, and then to the same degree of fortissimo, and so on, and all this in one stroke of the bow.

"Every degree of pressure upon the string which the expression of a note or passage may require will, by this means, be at your command, and you will be able to execute with your bow whatever you desire."

Let the reader take up the first part of *Consuelo*, by George Sand, in order to see, through the genius of this delightful writer, how the greatest master of singing, Porpora, was in constant communication with his pupils. He gave them daily lessons, and when the tenor Anzoletto did not follow his instructions he sent him away.

Anzoletto then studied for five years under another master. Again presenting himself to Porpora, he received a severe reproof for abandoning the highest principles of his art:

"You are in a false direction; you sing badly, and love bad music. You know that, and you are not going to change your ways—always. All you have is the facility which practice imparts. You assume a position which can do no good, and you are not going to change that pretty, respectable young damsel whom one pardons for simpering where they know not how to mix in the world. You are a false singer, and you pronounce badly; you have a vulgar accent, a false and common style. Do not be so concerned with the appearance of these defects. You have wherewithal to combat them. You have qualities which neither false nor instruction can impart to you. You are a singer, and you are not a bad example can take away. You have the sacred fire; you have genius; you have a gift, and you are not a nothing grand, a genius that will remain forever barren. For I have seen it in your eyes, and I have seen it in your heart. You have not the worship of art; you have not faith in the great masters, nor respect for their grand conceptions; you have no reverence for the great masters. You might—your could—not! it is to be feared."

late! Your destiny will be as the flash of a meteor—like that of the prima donna, your friend."

Porpora was an irascible old gentleman, but a great judge of character. In the end his estimation of the character of Anzoletti was found to be quite correct. It was Porpora who kept another pupil, Cafarelli; for five years studying a sheet of exercises.

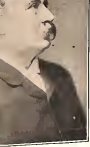
The chief character in this enchanting musical novel is, of course, "Consuelo." We read of her patient studies which eventually, through Porpora's rigorous instruction, and also through her own genius and appreciation of the master, became a great singer. She never ceased to return to Porpora after each season, and this habit was imitated by Porpora's other students and could very well be adopted by the students of the present

Porpora's pupils sang his music, for he was a distinguished composer, but so difficult are the passages that no singer of the present day could perform them.

I insert here a portion of an aria from one of his compositions:



It must not be supposed, however, that these bravura passages were solely to show off the skill of the singer. Although they tested the student severely, the object was to gain such a control over the voice that the lovely effects of sustained notes, the perfect purity of the tone, the unerring tune and command over crescendo and diminuendo were attained.



WILLIAM SHAKESPEARE.

[illegible]

True possession of what is known as "basic" is the instinctive power to select the most beautiful ideas that are beautiful. A person who is not a genius is one who, having conceived the idea of the beautiful, never resists the idea that has acquired the power of expressing this idea in the most natural way. Such an idea overcomes all difficulties one by one, and the person unconsciously the *technique* of his art. By initiating others in the mysteries connected with the accomplishment of this technique he leads them to make progress in the same step by step, and the person is known as a "school". Hence, the order of things is (1) the conquest of beauty; (2) one possessing it conquers the difficulties and (3) the simplest mystery of his expression (the *technique*); (4) he shows others certain exercises; (5) he shows others a technique which led him to attain them as his technique.

In his garden at Athens, Xenophon

BY F. W. WIGGILL.

BY D. A. CLIPPINGER

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THE CHILDREN'S PAGE

THE CHILDHOOD OF SOME FAMOUS ENGLISH MUSICIANS.

BY FRANCIS LINCOLN

MANY of the famous English musicians commenced their work under auspices which were in a sense ideal, for they were given the severe discipline and musical training which is afforded to boys who sing in the choirs of the State Church of England—the Episcopal Church. This was also a disadvantage considered from another viewpoint, for the English composers have felt the influence of the churchly style so much that they have been limited in their appeal to the great world of music.

Some musicians, however, were not brought up in boy choirs. Among them was Dr. Arne, who was educated at the great English public school, Eton. His father wanted to make him a lawyer, but Arne was so very fond of music that he concealed a spinet in his bedroom and studied the arpeggio on a handkerchief, so that he might practice in the night without being caught stealing his "musical sweets." In order to get into the opera as a small expense he borrowed a servant's livery and took his seat in the servants' gallery. Later his enthusiasm led him to accept the position as leader of a little band in the home of a wealthy amateur. One night his father visited the house and found his son in what was then the somewhat ignominious position of a fiddler. The father flew into a rage, but all to no avail, for Arne was determined to practice as he pleased. The father relented, and Arne became one of the most famous of English musicians.

SIR STERNDALDE BENNETT

William Sterndale Bennett (born April 13, 1816) was one of the illustrious English choir boys. His father was an Irish choir boy. His father was an English and a composer of songs. His early education was carefully conducted by his grandfather, who was also very musical. At the age of eight he entered the Choir of King's College Chapel, Cambridge University, but his talent was so unmistakably musical that his wise guardians removed him to the Royal College of Music in London when he was only ten years old. When twelve he played a concerto by Dussak at a concert given at the Academy, and two years later he played the somewhat difficult role of Cherubino in Mozart's "The Marriage of Figaro." In his eighteenth year he performed one of his own concertos at an Academy concert, and this was so successful that the institution undertook the expense of publishing the youthful work at its own cost. When age twenty his compositions had made such an impression that the well-known firm of piano manufacturers, Broadwood & Co., sent him to Leipzig to study. Here he felt under the influence of Mendelssohn and Schumann to produce works which brought him immortal fame.

SIR JOSEPH BARBY

Joseph Barbey (born at York, August 12, 1878), whose father was "Sweet and Low," is sung everywhere, was the son of an organist and entered the choir of the minister when he was seven. At twelve he was an organist and choir-master himself. His work in this capacity was said to be very wonderful for a boy. His choir sang with precision and the discipline was quite as good as though he were a man of forty. He was sixteen years old when he entered the Royal Academy of Music, where he displayed still more promising musical ability. One of the great disappointments of his early life was that he was defeated by Sir Arthur Sullivan in the competition for the first Mendelssohn Scholarship. This would have entitled him to residence in Germany, and would doubtless have done much to have broadened his early churchly training.

SIR EDWARD ELGAR

Sir Edward Elgar (born at Broadheath, June 2, 1857) is the son of W. H. Elgar, who was organist of St. George's Roman Catholic Church at Worcester for thirty-seven years. His father was also a good violinist and founded a successful musical business. The father taught his son both violin and organ and they took part in many important local musical events. Before he was fifteen Sir Edward often acted as his father's assistant at the organ. The father, however, was a very busy man and looked upon his son's talent as "ordinary." The son was thus subjected to a certain extent, and was obliged to seek out his own means to a successful end. The fact that his mother was a cultured woman and that he had access to unlimited books and music induced him to do much original investigation, and in a measure accounts for his later success. He of all the English composers is the least bound down by traditions and customs.

SIR ARTHUR SEYMOUR SULLIVAN

Sullivan (born May 13, 1842, in London) was of Irish descent. His father was a bandmaster and a teacher of the clarinet. When at the age of twelve he entered the Chapel Royal, and sang in the excellent choir until he was fifteen. While in this famous choir he commenced to compose, and one of his compositions, "O Israel," was published by Novello in 1858. In 1856 the famous Mendelssohn Scholarship came into existence, and Sullivan was fortunate enough to win the first scholarship. At the Royal Academy he studied under Goss and Bennett. When sixteen he left for Leipzig, where he came under the instruction of Plüdd, Hauptmann, Richter and Moscheles. Sullivan was an active, mischievous boy and made many loving friends in his youth.

SIR ALEXANDER CAMPBELL MACKENZIE

The childhood and youth of Sir Alexander Mackenzie was most interesting. The boy, who was to become one of the

foremost British composers, and who is now at the head of the Royal Academy of Music, was born in Edinburgh, August 22, 1847. His father, grandfather and great-grandfather had all been professional musicians. His early education was received in Scotland, but at the age of ten he went to Germany, where he soon became one of the first violinists in the Sonderhausen Ducal Orchestra. There he played the works of Liszt, Wagner and Berlioz, together with those of the older masters, daily. Thus he enjoyed a kind of training quite different from that given to other British boys. When fifteen he returned to London and won the King's Scholarship at the Royal Academy, where he studied under the direction of the great violinist, Sainton.

SIR WALTER PARRATT

One of the most precocious children ever known was Sir Walter Parratt (born February 10, 1841, at Huddersfield, Yorkshire). His musical ability was observed at so early an age that he may easily be said that he was a musician from his babyhood. His father was a prominent organist, and when the boy was seven years old it was not extraordinary for him to take the organ in his father's absence. At the age of ten he played the whole of the forty-eight preludes and fugues of Bach from end to end from memory, without notice. No more remarkable feat has ever been performed by a child. He was fortunate in knowing the head of an organ factory, who permitted him access at any time. Thus he continually saw organs under construction and got to know every little part of the instrument. At the age of eleven he took his first regular appointment as an organist at the Armitage Bridge Church.

HENRY PURCELL

Very little is known about the early life of Henry Purcell. Even the date of his birth is uncertain, but it is supposed to have taken place between 1658 and 1659. His family, like that of J. S. Bach and F. Couperin, was of a very musical one. Like so many of his followers, he became a choir boy and entered the Chapel Royal under the instruction of Captain Cooke, who bore the office of Master of the Children. In his fourteenth year he is said to have written the famous "Macheth music." Thus it may be seen that the great English composer was already at work before the birth of Bach and Handel, in 1685. In 1672 Pelham Humfrey became Master of the Children. Humfrey had been abroad and had come under the influence of the great French musician and composer, Lully. It is thus that Purcell received his fondness for dramatic music.

AN IRISH FABLE OF THE HARP.

The Irish people have a most interesting fable regarding the way in which the first harp was made. The legend which tells this story is so old that the author is unknown. A woman determined to run away from her husband she did, and while upon her journey she came to a stretch of ocean in which were washed upon the sands, and the wind blowing through the sinews hanging upon the bones of the sea monster made a kind of zoolion harp. The woman was so tired that she fell asleep. The harp followed her and heard the charming effects of the magical music. He then devised a harp from the whale bones and the legend runs that the music he produced was so sweet that the husband and wife agreed happily ever after.

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W. T. BEST AND HIS "HUMOURS."

BY J. CUTHBERT HADEN.

[Ebenzer's Note.—William Thomas Best was without doubt the most distinguished of English organists of his time. He was born at Carlisle in 1825 and died at Liverpool in 1897. He had many positions, but was particularly known for his concert playing rather than as a church organist. His wit was famous and the writer of this article, which is reprinted from the *Liverpool Musical Gazette*, has preserved many excellent examples.]

There has been a call in various quarters recently for some permanent record of the stories that are in verbal circulation about the late W. T. Best. When Mr. Best retired from the organistship of St. George's Hall, Liverpool, I set about collecting reminiscences and anecdotes of the distinguished player.



W. T. Best.

Many years before I had received a private letter from him (I quote it presently) in this first protest of sarcasm and of ironical wit.

Best compared the one leg pedal players with the goats, because that always went to the left; forgetting that in so doing he was, by implication, numbering himself among the sheep! He declaimed against "the Sunday habit of polishing the hundred octave in one-legged fashion, whatever be the march of the bass," and demanded the removal of the swell pedal to a central

position in order to rescue "the player's right foot from the gouty embrace where it has long been hanging as an evil example to its rinking brother the left foot, always busy with the very abysses of sound." In writing about the radiating and concave pedal-board he stated that he entirely disapproved of "the clumsy apparatus which makes a pedal-board resemble the bottom of a sailing boat."

During discussion, Best and the late Dr. E. J. Hopkins crossed swords. Best seems to have had a grudge against poor Hopkins. In "Groves's Dictionary" Hopkins had asserted that Bach wrote once only up to F for the pedal, namely, in his Toccata in that key. This was too much for Best; and so in his edition of Bach's Toccata in A there will be found over the top F of the pedal the salutation "All hail E. J. H."

Examples of Best's sarcasm are numerous. Once he was speaking to a pupil about the introduction of Mendelssohn's organ music to England. After explaining how the younger generation of organists adopted the CC pedal-board, which made the performance of Bach and Mendelssohn possible, he added: "Adams, with his enormous contrapuntal talent, regarded himself by serving up one or two of Bach's Forty-eights, adding a droning pedal when his business were propitious."

THE POSITION OF THE ORGANIST.

Best had very exalted notions about the dignity of his art and would stand no nonsense when that dignity was likely to be imperilled. He claimed respect for his art as well as for himself. His engagement at the Panopticon (now the Alhambra) in Leicester Square came to a sudden end because he refused to accede to the request of the directors that after the entertainment he should play the audience out to the strains of Mendelssohn's Wedding March. Here is another anecdote in point: Some time in 1860 the opening of the Liverpool Free Library and Museum was inaugurated with a public banquet in St. George's Hall. Best was among those invited; and as he entered he was handed a programme on which was stated, *inter alia*, that "the organ will play while the company take their

(Continued upon page 9.)

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seats." The arrangement was that Best should undertake this office and should sit down perhaps when the soup was cold. He flatly refused, pronouncing the duty required of him to be derogatory to his station and unworthy not only of himself personally but of the organ. Exhortations and commands followed, but Best replied that he never had accepted and never would accept conditions that involved loss of self-respect. So the company had to take their seats at the festive board while the organ did not play.

Mr. E. E. Truette told also of receiving "a sharp reply" when he wrote asking these about letters.

"I was told that all and every of the letter: 'You Americans are very fond of studying music in Germany and then coming to England to rub off the Tenorino rust.' All the same, Truette told him (as he said) that he had a 'good acquaintance' 'cordial, warm-hearted, enthusiastic and entertaining.'"

Best had much regard for the feelings of others when they conflicted with his own. He was heard to say:

"The length of one giving Willye Cooper (the tenor) a black eye, because he had spoken his mind rather too freely about his (Duff's) account painting, was a performance I can never remember rightly, the persistence displayed at Dundee. When he went to Sydney to open the big organ there, so touchy was he about his account painting, that they were obliged to build a glass case completely round the organ bench, and in that roasting climate he insisted upon a fire in the dressing room."

Best had him as an interesting talker over "rum and bitters," but in

general difficle, very cranky and unreliable about recitals.

To this I add, in closing, a reminiscence of my own. Many years ago it happened that for my sins I had to conduct a choral society in a small country town. Of course we did "The Messiah." I was very young then, and, in the absence of an orchestral score, I put my faith in Best's well-known octavo edition of the oratorio. Now, I knew that most conductors believed in the *pp* rendering of the unison "And peace on earth" in the chorus "Glory to God," but I noticed that Best had marked the passage *f*, and accordingly rendered it *f*. This led me to remain in the *f* for the whole subsequent sack of time; and so, for the fun of the thing, I wrote to Best, enclosing the notice. Here is his reply:

"In answer to your letter, I have to say that the passage in question—"And peace on earth"—should be sung *f* and *ff* in the original. The passage in Mozart in this passage employs the trumpets for the very purpose of emphasizing it. Nothing is in worse taste than to attempt to make a point of this in hymns—nor, in my opinion, editors are perpetually making alterations for shouting and whispering when peace (*p*) or light (*ff*) or color (*f*) is intended. The passage whistled, on principles probably connected with burglary. Thus Mozart's tune to "Hark! hark! my sons" is ridiculous by the person editors pass off as a hymn tune. The passage followed by a whisper. Now, if the passage that you name should be sung *sf*, then you are equally bound to sing the chorus "For unto us" suddenly and loudly." —at the last words, "Prince of Peace."

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To press upon heads of schools, and to stimulate and maintain amongst teachers, a recognition of the important and often overlooked fact that music is a literature, and should be taught and studied from that point of view.

To insist most strongly—a preparation for this "art of listening"—upon the necessity of systematic ear-training from early childhood.

To promote class-singing, in which singing at sight shall be the chief aim, as an invaluable means of ear-training and of the cultivation of rhythmic and melodic perception.

To realize that the moment of time at the disposal of the average boy or girl for the overcoming of the technical difficulties of an instrument is, in the nature of things, usually insufficient to make them even passable exponents, and therefore that it would be a wise thing to devote a certain amount of time to bringing the pupils into living touch with music itself, by means of carefully-graded classes, in which the teacher should lead the pupils, giving them a simple and intelligent description of the form and character of the music, asking questions from time to time, in order to ascertain how much has been grasped by the class.

In the training of the teacher the society advocates the following:

Encouragement of more definite and systematic preparation for the art of music-teaching, by means of courses of lectures by specialists on such subjects as ear-training, form or other matters relating to the teaching of music.

To maintain for oneself and foster in others an interest in the more rational study and teaching of music.

To lose no opportunity of gaining information and enlightenment on this subject.

To remember that the instrumental lessons that most musical students are taking are only one part of their equipment as teachers. Ear-training, harmony and other kindred subjects are indispensable to that equipment.

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